

the Stranger

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**KELLY O ON WOMEN'S RIGHTS
AND COOL MOMS P.15**

**ARE YOU
SECRETLY
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AGAINST THE CITY **P.13**

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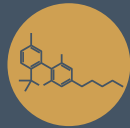
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the Stranger

Volume 25, Issue Number 6
October 7–13, 2015



COVER ART

by
ASHLEY ARMITAGE
showing at
Cairo on Thurs Oct 8
Instagram @ladyist

WE SAW YOU

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THINGS TO DO: ARTS & CULTURE

The Stranger suggests opening night of the Seattle Lesbian & Gay Film Festival at SIFF Cinema Egyptian, Robert Twomey's *The Serious Business of Children* at Gallery 4Culture, *The Best American Poetry 2015* launch party at Hugo House, Richard Dawkins at Town Hall, Incredible Feast at Swansons Nursery, and more... page 23

THINGS TO DO: MUSIC

The Stranger suggests Angel Olsen at Neumos, Hammerhead at Chop Suey, CHRISTEENE at Chop Suey, Modern Sky Music Festival at Mural Amphitheater, Beirut at the Paramount, Autre Ne Veut at Barboza, and more... page 27

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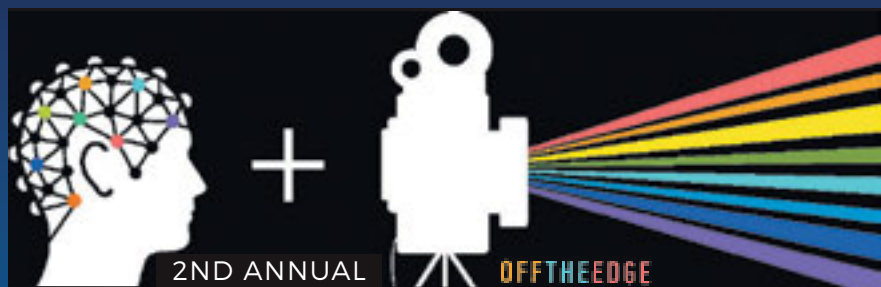
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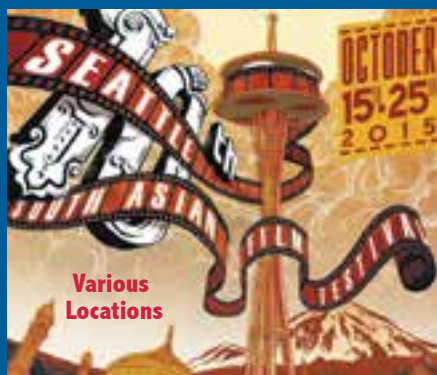
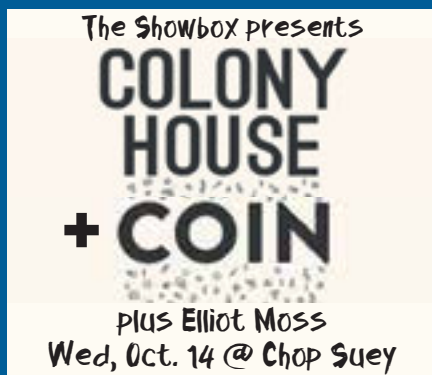
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WE SAW YOU

STRANGER STAFFERS WERE THERE AS IT HAPPENED



WELCOME TO TWEAKER'S JUNCTION (sic) burn.

BALLARD CULTURE JAMMER GRAMMAR

You are a green sign hung surreptitiously sometime between October 5 and 6 at the intersection of 11th Avenue Northwest and 45th Street, near one of many makeshift tent encampments frequented by people getting priced out of life. Presumably you aren't suggesting in your flawless municipal script that ALL homeless people are tweakers, right? Just the tweakers. As long as they're congregating there, this seems a fitting enshrinement. PS: You mean Tweakers'.

SELFISH AT SEA-TAC

You were sitting in a waiting area at Sea-Tac Airport watching videos on your cell phone without headphones and with the sound turned all the way up. The weird part: You were an adult, not a child—meaning, you were old enough to know that the world doesn't revolve around you and that shared public spaces are only tolerable/shareable when each of us makes a small effort not to annoy the living fuck out of everyone around us.

STALKER ON 11TH

Two questions for the person wearing a bush costume and stalking people in Cal Anderson Park: Why were you also wearing clown makeup, and what was the blue ball for?

POLITICAL DOG

You stood in the doorway of a packed city council candidate forum on a Tuesday evening with a silent, tiny dog (a Chihuahua?) tucked in your shiny black jacket. Did you plan on bringing your dog to that forum? Did you find it in the doorway? Any sense of which candidate the dog plans to endorse?

RED APPLE CHECKOUT

You were checking out at the Red Apple, wearing workout clothes and silver glitter eye shadow. You were telling the cashier about your life; you used to live in Federal Way, but now you're back on Beacon Hill. "Don't get it twisted," you said, wagging your finger. "I left him."

GOOD NEWS: I'M DRUNK!

You really, *really* want people to accept Jesus Christ. You really, *really* don't feel like you belong in this world. You said all this while sitting down on the sidewalk, so as to appear "less scary." It was a Wednesday evening

around 6 p.m. You really, *really* smelled like booze. You said you were going home to go to bed. Sounded like a good idea.

METAL DANCER

You were down front at the Godflesh show at El Corazón, losing your mind while demonstrating that metal dudes can dance. That small glimmer of positive energy was refreshing.

SCRUBWAY

You were wearing scrubs, alone in the Subway sandwich shop on a Thursday evening. Your surgical mask looked like a giant baby angel dangling around your neck. You were just staring up at the menu, dumbfounded by the bright cartoon sandwiches.

BABY HEADBANGER

You are a tiny human with a shock of light gold hair. Your mom brought you and your little brother to an office meeting. Adorably, you played with your brother quietly under the table. But you kept on banging your head against it when you stood up! And you hardly cried. Props.

"LIKE" WOW

You were scrolling Facebook in the window seat on the impossibly slow route 32 bus toward Fremont on a Tuesday night, being *very* generous with your "likes."

LUNCHING ON HARVARD

You were a construction worker on your lunch break, covered in brick dust, using a tortilla to shovel giant mounds of rice into your mouth as you stood on top of a five-story building and gazed out over the city skyline.

THE "OH" IN NORTHGATE

You were walking by yourself in the street. As you passed the corner of Fifth Avenue near Northgate Mall, you stopped, mouthed "Oh!" and reversed direction. Another woman craned her neck to watch you as you walked in your new direction, your "Oh!" filling up her whole head for a minute.

SAD DOG AT SU

You were on the Seattle University campus, texting while throwing the Frisbee for your dog. Except that you were doing a lot more texting than throwing, and your dog, waiting

longer and longer with each exuberantly returned toss, was beginning to learn how little time you have for fun.

POSITIVELY 4TH & WASHINGTON

Everyone's drunk in Pioneer Square after a soccer match, but you were the drunkest, arguing with your girlfriend on speakerphone. "Just tell me where the fuck you are, and I'll come get your stupid ass," you told her. "I'm at Fourth and Washington, Jesus Christ," she replied. "If you don't tell me where to go, how can I pick you up?" you countered, obviously. You were too busy bumming a light from someone waiting for a table at Damn the Weather to hear her say "Fourth and Washington," again. The DtW patron informed you that you were at First and Washington and your mate ("that bitch," you called her, almost crying) was at Fourth and Washington, then physically pointed you in the right direction and sent you on your way. Though your destination was a mere few blocks, no one believed you would make it.

NIGHT TRAIN ON BROADWAY

Tuesday night/Wednesday morning: You were an unlikely vision after midnight, glowing yellow and filled with uniformed workers holding clipboards. Everyone has been wondering when you were going to show up, and there you were, emblazoned with the words "Test Train." Moments later, you were rolling slowly southward, gliding down the rails that routinely send bicyclists flying ass over teakettle into the street. And then you disappeared into the misty night, as deliberately as you'd arrived. ■

I, ANONYMOUS



STREET HASSLE

Dear street harasser: I felt pretty good walking down Pike Street yesterday, on my way to the bookstore for a cup of coffee and a paperback. The sun was beautiful, the air was crisp, and the afternoon seemed full of possibility. And then you crossed my path and leered at my chest as you said, so slowly, "Nice... arms." Do you know what street harassment does? Do you know how it affects someone? Do you know what your asinine, lowest-common-denominator statement did to my afternoon? It made me feel like shit, that's what it did. It made me feel ashamed. I thought about running after you and asking why you feel compelled to comment on women's bodies on the street. But instead I just covered myself up and walked around for the rest of the day feeling slimed. And the worst part, you schmuck? I looked good. And I felt good. Until you gave me a reason to feel otherwise. Here's hoping that next time you keep your fucking mouth shut.

—Anonymous



TOWN HALL CIVICS SCIENCE ARTS & CULTURE COMMUNITY

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Richard Dawkins

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(10/8) **Steven Pinker**
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(10/8) **Kaitlin Roig-DeBellis**
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(10/10) **Amitav Ghosh**
'Flood of Fire'

(10/11) BAHFest presents
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(10/12) **Julie Holland**
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(10/13) **Austin Kleon**
A Guide to Thinking Creatively

(10/13) Town Hall Seattle
and Doctors Without Borders:
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Breaking the Cycle

(10/14) Seattle CityClub,
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The University of Washington Is Taking the CIA to Court

Seeking Justice for Survivors of a Massacre in El Salvador, the Center for Human Rights Is Suing the Agency Over Withholding Public Records

BY ANSEL HERZ

Dina Cabrera, a mother and small farmer, believes there is blood on the hands of the Central Intelligence Agency—her own blood and the blood of hundreds of her neighbors from

the rural community of Santa Marta, El Salvador.

During the country's civil war between the military and leftist guerrillas in the 1980s, Cabrera was wounded by gunfire while she was five months pregnant when government troops attacked Santa Marta, sending the town's residents fleeing into the jungle. Cabrera says she stayed in the jungle for three weeks, bleeding, hiding in caves, and surviving on leaves and tortillas as the soldiers systematically hunted down civilians.

There has been no official reckoning of how many died in the attack, which was conducted by a military that, during the civil war, received \$5 billion in funding from the United States. But according to the survivor testimonies gathered by the University of Washington's Center for Human Rights (UWCHR), up to 200 people were killed or went missing, including many children. An estimated 75,000 people died during the war, with atrocities committed on both sides.

"The United States financed the war for El Salvador," Cabrera said, speaking through a translator. "The bombs, the bullets, the supplies," she said. "The war would have been different without US financing. I think fewer would have died."

While she was hiding out, Cabrera overheard a group of soldiers come upon an elderly woman with two children. A land mine planted by the guerrillas, who were fighting to overthrow the government, had injured one of the government soldiers. She recounted to UWCHR researchers how the soldiers took revenge:

"These you-know-whats are going to pay for this. These guerrillas are going to die," they said. And there was a family above. "Where's your husband?" they asked the woman. "I don't have one," she said. And the children were crying. "We're going to make sausages of you right here."...And then we heard the screams, the sounds like when someone uses a machete against a log. You could hear the voices of the children and a woman's voice, we didn't know if there were more people because we didn't go see. All we heard was "Give it to them, chop them up," they were saying... I could hear that for days in my head, the screams of the children, the screams of the woman asking them not to kill the children. It's been hard to get that out of my head. "The children are all I have, don't kill them," she said. "They are my grandchildren."

Speaking to *The Stranger* over Skype on October 1—she had traveled from her rural

hometown into the capital city in order to get her passport prepared for a visit to Seattle—Cabrera recalled: "At the time, what we said was only God was with us, because we had no way to defend ourselves."

Cabrera named Ochoa Perez, a former colo-

about Perez, who trained at the Inter-American Defense College in Washington, DC, and is reported to have commanded the military detachment involved in the attacks. Newspapers quoted him as saying he had launched a "cleansing" operation in the area. He told Reuters: "I truly believe that the population cannot be neutral. No one can be neutral."

The FOIA requests to the CIA went nowhere. The agency said it could neither



DINA CABRERA Here she is pictured shortly after the massacre she survived in El Salvador in the 1980s.

nel in the Salvadoran military who went on to serve in the country's parliament, as responsible for ordering the killings. If Perez, who is now out of parliament and a private citizen, were to be jailed or held accountable in some way, Cabrera said, "it would be a huge relief for all the families who are still suffering."

Nearly 35 years later, Cabrera's fight for justice has entered the US federal courts. On October 5, the University of Washington filed a landmark lawsuit against the CIA, alleging the agency has been improperly withholding information it possesses about the massacre.

The center filed Freedom of Information Act (FOIA) requests in 2013 seeking information

confirm nor deny the existence of any such records, for reasons relating to national security.

When the center appealed, and then refiled the request, the agency said it could not respond because it would require an "unreasonably burdensome search."

Angelina Godoy, a law professor who directs the UWCHR, doesn't buy the agency's changing rationale. "Those two vastly divergent responses show a lack of seriousness in carrying out their obligations under the FOIA," she said. Last year, after Godoy and her team traveled to El Salvador, the center released a report on the killings, citing testimony from Cabrera and other residents of Santa Marta.

The harrowing report concludes that war crimes may have been committed and calls for further investigation. "A court needs to hear this case," Godoy said. "We need to establish a much fuller record. That's what we're hoping to do with the lawsuit." She emphasizes that the university, for its part, isn't accusing the CIA of participating in potential war crimes (for which there is no statute of limitations)—only of failing to disclose information about them.

The UW is a public university, and the lawsuit against the CIA was approved at the highest levels, including by the attorney general of Washington. The lead attorney, Thomas Burke of high-powered law firm Davis Wright Tremaine, is representing the university pro bono, incurring no cost to taxpayers.

"Many Americans may not be aware that thousands of people in El Salvador are struggling to obtain the most basic information about what happened to their loved ones during the war," Godoy explained. "This is information that, in some cases, our government has. I think it's time for the US government to stand on the side of truth and justice, and it's time for us as Americans to demand that."

Days after we spoke over Skype, Cabrera came to Seattle to participate in the announcement of the lawsuit, in an event broadcast on October 5 from the UW Law School to a press room in El Salvador. Wearing a bright-red shirt with a gleaming cross around her neck, she placed her elbows on the table and said firmly, "I am a witness to the human-rights violations that occurred at that time, which were ordered by Mr. Ochoa Perez."

Seated at the opposite end of the table was a slight, bookish-looking American man—Philippe Bourgois, who watched her as she spoke. At the time of the massacre, he was an anthropology graduate student conducting research in Santa Marta.

"Dina didn't make it out [of the jungle] until six or seven days after the rest of us made it out," Bourgois said in an interview, folding his legs in his chair. He met her afterward in a refugee camp, where he took her photograph.

In the image, she's holding a barefoot infant, her face flecked with grime and turned

"These guerrillas are going to die,' they said... And then we heard the screams. I could hear that for days in my head."

partly to the side. Her eyes, determined, are looking straight into the lens, her brow slightly furrowed.

"She just happens to be charismatic and not scared of anything," said Bourgois. "You can see it any time she opens her mouth. She's always got a smile, even when she's crying."

During the war, she was a known supporter of leftist movements in the country—meaning she was precisely the kind of civilian leader the Salvadoran military sought out for repression, Bourgois said. "She's only alive because of extraordinary luck," he said. "In areas of devastation where people are often very beaten down by malnutrition, poverty, illiteracy, and so forth, you have all these miracle humans who emerge as natural leaders. She is one of the superheroes of this process."

Asked for its response to the lawsuit, the CIA sent *The Stranger* this statement and refused to elaborate: "We're reviewing the lawsuit filed on Friday (October 2) and will coordinate with the Department of Justice to respond in court." The agency has two months to respond, according to UW's legal counsel. ■

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NEWS SHORTS



CHIEF KATHLEEN O'TOOLE *She quietly downgraded the punishment for an officer who pepper-sprayed a peacefully protesting public school teacher.*

POLICE CHIEF DOWNGRADES DISCIPLINE FOR COP WHO PEPPER-SPRAYED TEACHER

Last month, we reported that the Seattle Police Department had verbally reprimanded an officer who pepper-sprayed Garfield High School teacher Jesse Hagopian during peaceful Martin Luther King Jr. Day protests earlier this year. Since then, however, we've learned that **Chief Kathleen O'Toole chose not to follow the recommendation** of the department's civilian-led accountability branch and an internal disciplinary panel, which had said a one-day suspension without pay would be an appropriate penalty for the officer. **Loopholes in the department's accountability system** allow the police chief to change the discipline from what investigators recommend without notifying anyone—and it appears that's what happened in this case. "My impression is that a one-day suspension would be in order," said Seattle City Council member Nick Licata when informed of the disciplinary change. "An oral reprimand, given what I know, doesn't seem to send the right message." Council public safety chair Bruce Harrell told *The Stranger* that he, too, was unaware of the downgraded discipline. We also learned that **the cop in question is Sandra Delafuente**, who joined the force about eight years ago. The SPD did not respond to questions about her disciplinary record, why the chief didn't simply suspend her for one day, or whether it notified any elected officials about the decision. ANSEL HERZ

IT'S NOT TOO LATE TO REGISTER TO VOTE

The November 3 election is a huge one, not only because you'll be making picks for **every damn seat on the Seattle City Council**, but also because you'll be deciding whether to pass the city's largest-ever transportation levy, a county measure to fund programs for potentially at-risk young kids, and a **nationally watched campaign-finance initiative**. Don't sit this one out. You already missed your chance to register to vote online, but you can still register **by mail or in person** and get in on voting in this election. The **deadline is October 26**. To register by mail, print and mail in the form you'll find over at sos.wa.gov/elections. To register in person, visit King County Elections headquarters at 919 Southwest Grady Way in Renton or the King County Administration Building at 500 Fourth Avenue in downtown. If you don't have a residential address right now, you can use a shelter, park, intersection, motor home, or other identifiable location. HEIDI GROOVER

SHELL'S RIG CAN COME BACK, IF IT STILL WANTS TO

Shell Oil's foray into the Alaskan

Arctic may be over for the foreseeable future, but as far as the Port of Seattle and the city are concerned, Arctic drilling equipment is still considered "cargo" and thus still considered kosher at the port's cargo terminals. **A recent ruling from the Seattle Hearing Examiner's Office affirmed this**, meaning that Arctic drillers can come back to Seattle if they didn't get enough of kayaktivists the first time around. The mind-numbingly dull argument about what is and what is not "cargo" began after Mayor Ed Murray and the city council asked the city to review its permits for the port—and when the Department of Planning and Development ruled that its land-use permit didn't allow for a giant yellow Arctic drilling rig at Terminal 5. The port and Foss Maritime, Shell's local shipping company hosts, immediately appealed. The port and Foss argued that the city **didn't know what the fuck it was talking about** when it came to "cargo," and the Hearing Examiner's Office basically agreed. Port of Seattle to City of Seattle: "Hands off our cargo!" SYDNEY BROWNSTONE

COUNCIL MEMBERS TO SKIP CHAMBER OF COMMERCE RETREAT

Last year, a majority of Seattle's city council members took a break from the fall budget process to head to Suncadia Resort in Cle Elum for a retreat sponsored by the Seattle Metropolitan Chamber of Commerce. It was a long-standing annual council tradition, but newcomer **Kshama Sawant wasn't having it**, claiming her colleagues were "taking down marching orders from the chamber." This year—an election year—a **majority of council members** say they won't attend the retreat, though they're not ready to give Sawant credit for scaring them out of it. Of the council members who went last year, Nick Licata, Tom Rasmussen, Bruce Harrell, and Sally Bagshaw all say they won't attend this year. Harrell didn't return requests for comment, but the other members say they're sitting out the retreat because of conflicting budget meetings, not politics. The one twist is **Council President Tim Burgess**, who, unlike Bagshaw or Harrell, is in a tough reelection fight against Sawant ally Jon Grant. Burgess might actually benefit from the optics of sitting this one out, but says he may go depending on progress on the budget. Licata, who's retiring this year, says the conference doesn't tackle the city budget in detail but is meant to build long-term pro-business relationships on the council. **"It's like tending a garden,"** Licata says. **"[Business representatives] view council members as plants.** They get watered and they come back and they bear fruit." HEIDI GROOVER



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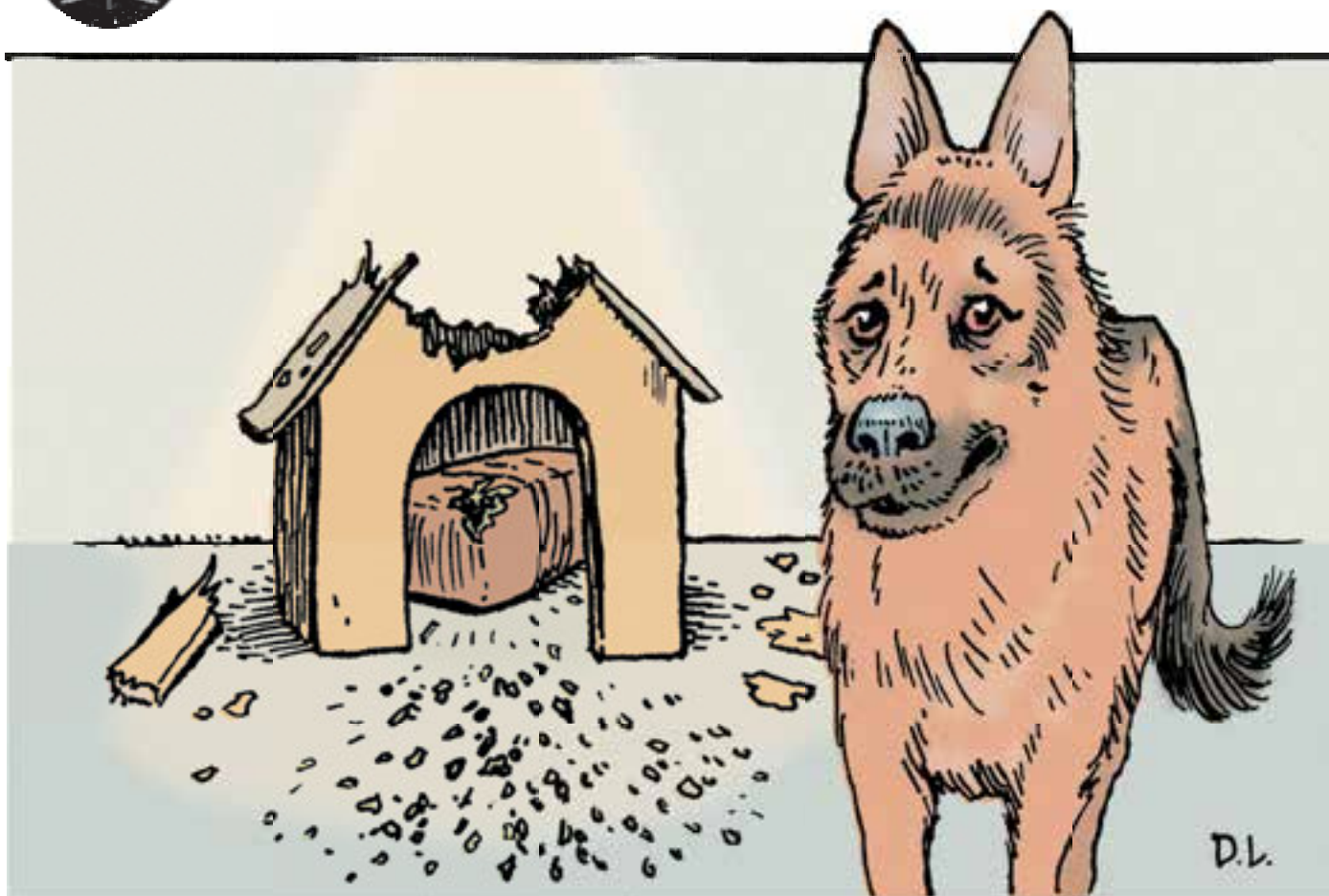
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WEED



DAVID LASKY

Medical Marijuana Dispensaries File Suit in Response to City's Crackdown

Plus, How Oregon's Legalization Is Affecting Washington Prices

BY TOBIAS COUGHLIN-BOGUE

As part of Mayor Ed Murray's plan to crack down on Seattle's misbehaving medical marijuana dispensaries, the city has been conducting raids and surprise inspections at dispensaries that are considered "bad actors"—those that sell to minors or people who don't qualify as medical patients, those that are being investigated by law enforcement or that didn't have a business license before January 1, 2013, and others. Two of the targeted dispensaries—Columbia City Holistic Health and Better Day Gardens—have filed suit in response, alleging the city is violating federal laws by regulating the medical marijuana market and seeking injunctions allowing their shops to continue operating.

A second suit, filed by Sean Badgley of the C3 Law Group, alleges that the city misled dispensary owners by issuing them a 2015 business license and then passing an ordinance that forces them to close before the license's expiration.

Meanwhile, the Washington State Liquor and Cannabis Board will open a new round of licensing to qualifying medical marijuana shops on October 12, allowing them to be added to the ranks of I-502-licensed recreational outlets before the medical market is fully folded into the recreational one next July.

The Beginning of the Northwest Price War?

Oregon's recreational market went live on

October 1, offering a tax-free legal alternative to Washington's heavily taxed weed. Hot Tipper Damon in Portland reports that the weed is "very high quality compared to the store in Vancouver [Washington]" and that prices are decent, around \$35 for 3.5 grams (or \$10 per gram). He added, "I went to a different store in Washington that wanted \$18 per gram for the same shit."

Is the sky falling? Not yet. Oregon recre-

A lawsuit alleges that the city is violating federal laws by regulating the medical marijuana market.

ational shops won't be able to sell edibles or concentrates for another year, and their tax-free gravy train leaves the station on New Year's Day. On Friday, I called Ed Gibbens of Main Street Marijuana in Vancouver to see if the much-hyped price war had taken a toll yet. "So far it hasn't hit us too bad," he said. "It's only been a day, though. Call me in a year."

He added that weed tourism was still going strong, and that a visit to a legal weed store in Washington is almost as essential to a Portland vacation as a visit to Voodoo Doughnut. (By the way, why would any Portlander

afflicted with the munchies want to waste their money on a bacon doughnut when they could get bacon wedged inside a bun with a hunk of fried chicken and caper aioli at Lardo?)

Pot Resort Planned for South Dakota

Also in the weed tourism department, people are going apeshit over a South Dakota tribe's plan to open a weed resort on New Year's Eve. According to Al Jazeera, the Santee Sioux Tribe has already been inundated with reservation requests. Here in Washington, we are blissfully immune to this craze, as people looking to get lit and pay reparations to the state's Native American population have legally been able to do so for a while now.

Drug War Delivery

Hulk, a German shepherd residing in the Arizona border town of Nogales, was rendered temporarily homeless by a 24-pound package of pot that fell from a smuggler's aircraft, according to the *Nogales International*. The package smashed through the roof of the carport housing the doggie residence and then continued through Hulk's plastic hut, leaving him with what authorities estimated to be about \$10,000 worth of pot. Hulk was unharmed but probably very annoyed that his family gave the weed to the cops instead of using it to buy him \$10,000 worth of skirt steak. ■

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Look, Mom, I Shouted My Abortion

But My Story Is Just One of Millions

BY KELLY O

In my second year of college, I had to make a difficult phone call. I'd stared at the phone for almost two hours before I actually picked it up and dialed. I was fairly calm, until I heard her voice: "Hello?"

All I said was "Mom?" and then I started sobbing.

My mom was not used to me being a cry-baby. When I was a teenager, I was kind of a cocky asshole. Like most teenagers, I thought I already knew EVERYTHING. There was a lot of door slamming, glass breaking, and yelling. Once, I threatened to run away—but my mom called my bluff and started packing my suitcase while simultaneously reminding me that I had no money and nowhere to go. Damnit, she was so smart and always, ALWAYS one step ahead of me.

She was one step ahead of me on the phone, too.

"Oh, no," she said, without my saying another word. "You're pregnant, aren't you?"

Was she a frickin' psychic? Then she said, "How much money does it cost? Do you want to get an abortion? Kelly, I will help you."

Not once did she try to shame me, and not once did she scold me. She just KNEW how embarrassed and devastated I was. I was on birth control pills; I just sometimes forgot to take them. She knew how badly I wanted to finish school. After college, I wanted to find a job that I wouldn't hate going to every day. Mom worked for more than 30 years at a place that mostly made her miserable, but she did it to keep herself and her kids alive.

I was so relieved that I didn't have to explain myself. She just knew. Women KNOW.

So I got an abortion. Just that once. I've never regretted it. And I never will. NEVER. And I refuse to apologize for it. It was 110 percent the best thing to do at that time. Not that it was "easy." Mom offered to go with me to the clinic, but that meant she'd have to make a 10-hour road trip. "No need," I told her. I would be okay.

The afternoon went fairly smoothly until I had to wait, doubled over with cramps, for my ride home. There weren't any protesters when I walked in, but there they were when I walked out. I tried to navigate around the protest, but a middle-aged white guy got right in front of me. "Murr-derrrr-errr!" he screamed, and then he spit on me.

His foamy spit landed on my leg and thankfully not in my face. Even with cramps, and this scary and aggressive man attacking me, I still knew, deep in my chest somewhere, that I'd done the right thing.

And you know what else? Since that abortion, I've



MY COOL MOM Always one step ahead, even in the 1960s.

The more people speak up, the less stigmatized abortions will be.

never needed to borrow money from my mom again. I've always had a job, my own money, and a roof over my head.

That was almost 20 years ago. To be honest, I hadn't really thought much about it until last week, when I wrote this on Twitter: "I saved two lives in college. I am not a murderer, I bear the burden of empathy and responsibility #ShoutYourAbortion."

I almost immediately received a notification, a tweet,

from a middle-aged white guy: "It's a shame you didn't die during your procedure, and your baby have lived. SHAME!"

For a second, I wondered if this was that same guy who spit on me. It felt like a horror-movie sequel: *He's baaaaaack!*

Twenty years later, men are still spitting on me.

And on a lot of other people, too. Two weeks ago, a Seattle woman named Amelia Bonow made the first tweet with the hashtag #ShoutYourAbortion. The internet went KEEEEEE-RAZY. Twitter exploded with women from all over the world confirming that, yes, they too had had an abortion in their lifetime. One in three women has had one. Just about every media outlet in the country wanted to interview Amelia Bonow and Lindy West, two of the creators of this *instantly* viral new women's movement. And every anti-choice extremist wanted to figuratively spit in every person's face who'd tagged anything with #ShoutYourAbortion.

Watching both sides duke it out on the internet has been both disgusting and inspiring. A long overdue conversation by women, about women, is making some other folks LOSE THEIR MINDS. I'll personally never understand the rationale of a person who can identify as "pro-life" and then sit at a computer and send a death-wish message to a woman they've never met.

The debate continues to rage, especially with the recent threat of the defunding of Planned Parenthood by presidential candidates and in Congress. I could write a couple thousand more words about the current state of media on the abortion issue, but other people have already covered it. As Bonow says, "ShoutYourAbortion isn't supposed to be a pro-life versus pro-choice debate. ShoutYourAbortion is a shift in consciousness. Many women are ready to own their choice without stigma."

I phoned home the other day to see what my mom thought of it all. "Ignorance is bliss," she said. "Women have always gotten abortions, even when I was young and they were illegal. Women's bodies will always belong to women, and none of this back-and-forth shouting can, or will, ever change that."

Oh, Mama, thank you. Thank you for *every single thing*. I realize more than ever how absolutely privileged and unfathomably lucky I am to have the mom that I do. The band Childbirth, Seattle's premier funny-feminist supergroup, wrote a song for their new album, *Women's Rights*, called "Cool Mom." Every time I hear it, a huge smile creeps over my face. I can't help it.

But not every woman has a "cool mom." As Lindy West writes, "ShoutYourAbortion can amplify the voices of those most drastically affected by anti-choice legislation, including poor women, rural women, and women of color." Decentralized, worldwide conversations like #ShoutYourAbortion are a step in the right direction. For all the women who are still too oppressed to "shout," there are thousands, maybe *millions* of women, including me and my mom, who will do the shouting for you. Please know you are no longer alone.

So what can *you* do? First, share your story. There are new #ShoutYourAbortion stories every day on Twitter, and the more people speak up, the less stigmatized abortions will be. Read the excellent book *Pro: Reclaiming Abortion Rights* by Katha Pollitt. Go get the album *Women's Rights* by Childbirth, just out on Suicide Squeeze Records, and play it as loud as possible with all your windows open! Vote in every election and never, ever vote for a candidate who wants to defund Planned Parenthood. Don't have sex with anyone who thinks Planned Parenthood should be defunded, either—duh! If you have a few extra bucks, donate them at Plannedparenthood.org.

Lastly, if you have a cool mom like I do, go call her RIGHT NOW and tell her how much you love and appreciate her. ■

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MATT BAUME

Being a Furry Can Change Your Life

(Related Question: Am I Secretly a Furry?)

BY MATT BAUME

Two weekends ago, I drove to the SeaTac Hilton and parked in a distant overflow lot. I was wondering if I was in the right place until I spotted a giant fuzzy bat standing on the sidewalk. When traffic cleared, the bat lifted its wings and scampered across the road, flapping as furiously as an actual winged creature would. There was no one else present. This was not a performance for anyone's benefit. This was a person in a head space so complete, they were no longer a person at all.

Inside, the lobby of the hotel looked like Noah's ark. Most people had at least some furry ears or a tail. They chatted in small groups, with a few on all fours, barking. Others gathered around a table, stitching costumes. There was a large room set up for game consoles, and a dealer's den where you could buy animal-shaped pillows, or furry romance novels, or snacks, or porn.

I started talking with a furry who told me his name was MetalFox. As we were waiting for the elevator, he said, "The first photo I ever had with a furry was a reindeer who visited the hospital. I had a few weeks left to live. It was Christmas."

Next to us stood a rat holding a slice of pizza, and a six-foot-tall blue jay. Neither one batted an eye at his story, and indeed they couldn't have even if they wanted to—their eyes were plastic mesh embedded in masks of synthetic fur.

Furries are people who think of themselves

as animals, or at least nonhuman avatars. They might dress up in costume, or they might not; they might express themselves through role-play, they might be kinky, they might keep their furriness a secret; or they might do none of those things. Some have known they're furry since childhood, others only realized their affinity later in life. You could be a furry right now without even knowing it.

Personally, I've wondered if I harbored my own secret fur for years. As a kid, I wished my friends could be more like the frolicsome rabbit family in Disney's *Robin Hood*. In college, I went through a phase where I taped a drawing of a kitten over my student ID photo and said "meow" when shaking hands, until a financial-aid officer frowned and ordered me to remove the picture while he watched. Then last August, I dressed up as the Nintendo character Fox McCloud for a video-game party. I have no qualms about stripping down for underwear parties—I'm hopeless at putting together an outfit, and usually it's less embarrassing to simply wear none at all. But the thought of dressing up in furry ears and a fox tail stressed me out. I was definitely going to be made fun of, right? Well, no—as soon as I slipped into the costume, my ever-present social stress simply vanished. I felt cute. People like Fox, and when I was wearing his fur at the party, people liked me. I walked home that night with the tail still swaying at my hip, not

caring who saw me, and wondering: What had I just unlocked?

Which is partly how I ended up at Rainfurrest, which drew 2,500 to the SeaTac Hilton this year. Though attendees might be human in their mundane lives, by the time they walked through the revolving door of the lobby, their ears had become pointed and their tails extended from their butts. Furry sleeves

MetalFox helped a friend overcome suicidal depression by introducing her to an informal furry social circle.

adorned their arms, and their noses had been blackened until they were foxes and Charmanders and pterodactyls and elk.

A few folks clustered by the entrance, gawking at an alpaca—a real alpaca, not a person in a costume. The convention raises thousands of dollars each year for the Cougar Mountain Zoo.

MetalFox leads Rainfurrest's charitable wing. A few years back, he told me, he realized that he'd reached all of the goals in his human life. He had a dream job (IT administrator) and a home, and he'd survived leukemia against the odds. What was left?

His fursona provided an answer: giving back. "He's a character I wish I could be," MetalFox told me. "My fursona helps other people."

"So why the wings?" I asked, looking at a drawing he held of a fox hovering majestically in the clouds.

"I just love flying," he said. "After Challenge Air." That's a charity started by a pilot that takes special-needs children on flights. MetalFox had been treated to a flight while hospitalized with leukemia, and the idea of benefactors descending from the sky left such an impression that he had re-created it in his very identity.

Recently, MetalFox helped a friend overcome suicidal depression by introducing her to an informal furry social circle. Now on the mend, the friend helps other furries facing similar hardships, forming a chain of support that moves from furry to furry. As MetalFox described the community's emotional continuity, a wisp of synthetic white fur drifted between us, blown from a distant creature by the air conditioning. MetalFox plucked the tuft from the air, rubbed it between his fingers, and then released it into a breeze that carried it through a pack of lounging wolves. I felt like I was in the presence of a guru.

"Was helping her stressful for you?" I asked. He nodded, and for just a moment I saw the hesitation of the man behind the fursona.

"I was not able to take on that responsibility," the human said, then smiled, "but MetalFox was able to." He cast his gaze across the room, where a person in a dingo costume was locked in loving embrace with an inflatable dragon.

"The theme of being comfortable with who you are is something I learned about through furry fandom," Kyell Gold said. He's the author of several romance novels, including *Out of Position*, about a gay tiger that plays college football. Kyell's novels focus on personal exploration and coming to terms with one's true nature, a process he himself underwent: Earlier in life, he studied chemical engineering, then multinational management, and then got an MA in zoology. During that time, he started writing furry romance, and when he was laid off from a tech job in 2010, his partner—also a furry—helped him launch a writing career.

"There are a lot of people who come to this place because they don't feel welcome where they are," Kyell told me. A man in a partial raccoon suit strolled past waving giant orange feather-boas, eliciting friendly waves from a group of college-age boys who were busy helping each other into dog costumes. "And they can learn who they are here," Kyell finished.

What was I learning about myself? Were these my people? I certainly felt a geeky kinship. Furries are a diverse crowd, but certain interests seemed so common, they were near-universal.

Seattle might just have the rest of the world beat when it comes to those interests.

In addition to Rainfurrest, we also host Emerald City Comicon, FIRST Robotics, GeekGirlCon, BrickCon (for Lego enthusiasts), Sakura-Con (anime), ZomBecon (the undead), PAX Prime (games), and the Monsters of Accordion tour. Seattle isn't home to the largest furry convention in the country—that would be Anthrocon in Pittsburgh, which draws crowds of more than 6,000.

But we have the best homegrown crop of nerds, and you can bet that attendees of Rainfurrest see each other at other local geek gatherings throughout the year.

"I'm also a Brony," said Phin, as he plunged an air hose into a blue vinyl orca balloon and let it slowly inflate. He was wearing a *Dr. Who* shirt. "I'm also in the 501st." He just assumed that I would know that the 501st is a group of *Star Wars* cosplayers. He was correct.

"When you're a geek, you find yourself restraining yourself," Phin went on. "If I told my coworkers I was here, inflating animals, what do you think they'd say?" Around us, ►

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MATT BAUME

A DOGS' LIFE A group of college-age boys were busy helping each other into dog costumes.

◀a half dozen pool toys, twice as large as a regular person, wobbled back and forth. They'd been custom-made for thousands of dollars, and there were stern admonishments to leave all sharp objects outside the room.

As he spoke, I idly stroked a bundle of fur in my jacket pocket. I'd just been to a workshop where we were supplied with patterns and materials to build our own tails. I chose a bunny pattern, and as I stitched the fabric, I flirted with a boy in a sharply tailored vest. Like me, he was thin, fair, and soft-spoken. By day, he directed maritime traffic for the coast guard. But when he's off the clock, he told me, he's a rabbit.

"I can see that," I said, and somehow I really could. Rabbits have a way of finding each other, I guess.

"I'm super shy, so friends don't always come easy," Kappy told me. She was a blue raccoon, in full costume except that she had placed her furry head on the table in front of her so she could sip coffee. Role-playing as an animal wiped away the stress of socializing, which is why she was so comfortable spending time with friends like Kilo, who sat next to her.

"This is the only time I'm able to throw on the suit and have fun," Kilo said. "I would love to be silly all the time. But I catch myself. When I'm in a suit, I have freedom." When he's not in the suit, he studies diesel technology and welding in a small conservative Idaho town, and he goes to great lengths to ensure that no one will ever find out who he really is.

I could sympathize with their relief at finding a way to interact without anxiety. I'd had to walk past their table three times before I worked up the nerve to introduce myself.

"I discovered werewolves in the *Dungeons & Dragons Monster Manual* when I was 9," Buni told me as we sat in the hotel courtyard. At a bench nearby, a bearded man gently stroked the rainbow mane of a unicorn with bulging chest muscles.

"The notion of not-quite-human struck a note in the same way as not-quite-male did when I was 17," Buni said. "When you look at a mirror and you see something that is not-quite-you looking back."

For most of her life, in conflicts between the head and the heart, she'd always gone with her head, resigning herself to reality as it was. For years, she had presented as male and lingered at the periphery of the furry community, quietly empathizing more with the werewolves than the heroes in horror films. Then one night, a furry friend asked her: "Are you serious about this? Or are you a hanger-on?"

"It was a shock to the system," Buni said. "Like when a kid gets caught wearing his

mom's clothes for the first time." She was 19 and closeted, not even out to herself about being trans. "I had got as far as figuring out that I wasn't straight and not wholly male."

But as she began exploring online communities and flying across the country to attend meet-ups, she realized, "There are elements of self that I can control... I could transition. I got to decide what life meant."

As Buni spoke, a little girl ran around a corner, tripped on the sidewalk, and started to cry. The rainbow unicorn saw what had happened and clopped over to hug and comfort her.

Meeting a snow leopard named Keet at a furry gathering hastened Buni's transformation. At the time, Keet also presented as male, and as soon as they found each other, Buni said, they were "old friends who just met." Keet moved across the country to start a home with Buni, and they transitioned together.

"Everyone has that potential to find the furry," Buni said. "The pony. The crystal gem. It's finding the right key... finding that way of expressing that self, because we don't know we're allowed to look for it." At this point, I momentarily considered firing my therapist and asking Buni if we could set up weekly sessions.

When I got home, my partner James asked, "Did you find your people?"

"I don't know!" I said. "Maybe?" I showed him the tail I'd made, and then I noticed the mound of dishes that had accumulated in the sink during just the few hours I was away. "Are you fucking kidding me?" I exclaimed,

and started to berate him about making a mess. This is my typical response to anything that triggers my cleanliness anxiety—lashing out with blame.

"What the fuck is this?" I demanded, pointing at an unwashed cheese grater.

"Uh. Hold on," he said, grabbing a clip from a bag of chips and using it to affix the bunny tail to the back of my pants.

"Oh," I said, considering. I wiggled my butt and felt the weight of it.

Suddenly, I was thinking about a peaceful woodland bunny nibbling grass, and a comforting stuffed rabbit named Buttons that I loved as a child, and that one rabbit that became internet-famous for balancing pancakes on his head. Relaxing, peaceful, tranquil thoughts. Staring at the tail, I could remember all of those images in an instant. But I couldn't remember why the dishes were worth getting in a fight over.

"Are you still stressed out?" James asked.

"No," I said. It takes a lot more than that to stress out a bunny. ■

Matt Baume writes about politics and other kinky topics daily at slog.thestranger.com

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SAVAGE LOVE

Gay Times **BY DAN SAVAGE**

I'm a gay man who is ready to start cheating on my boyfriend. We've had a wonderful 3.5-year-long relationship full of respect, affection, support, and fun. I love everything about our relationship, and our sex life was great... until he moved in eight months into the relationship. At that point, he lost all interest. I've tried everything: asking what I can do differently, being more aggressive, being more passive, suggesting couples therapy, getting angry, crying, and breaking up twice. (Both breakups lasted only a few hours because I honestly don't want to leave him.) When I bring up an open relationship, he just goes quiet. I've moved past most of the anger, frustration, hurt, embarrassment, and sadness. But I won't accept a life of celibacy. I would like to get some discreet play on the side. My boyfriend is very perceptive, and I'm a bad liar. I don't want to get caught—but how should the conversation go if (when) I do? I'm leaning toward something like this: "I'm sorry it came to this and I know we agreed on monogamy, and I gave you monogamy for 3.5 years, but part of agreeing to monogamy is the implicit promise to meet your partner's sexual needs. Everything else about our relationship is wonderful, but we couldn't fix this one thing, so instead of continuing to push the issue, this is what I decided to do." Good enough?

Can't Help Exploring Another Tush



JOE NEWTON

an ad that left me the least bit concerned for his safety, I would say something. I don't mind coming off as "mommy" (meddling mommy impulses are a requirement for this gig), and if looking out for your friends is "creepy," then I'm a creep.

I'd go with something like this: "I spotted your ad—and your cock—on CL. What you're looking for sounds hot. But I hope you're being safe: using condoms, being choosy, taking Truvada. And speaking from experience, getting fucked right after you come sounds sexy in theory, but it's not much fun in reality. So I hope you're taking a refractory-period-length break—maybe for ice cream?—before the loser gets fucked."

I'm a gay man in my late 20s, and I can't get fucked. I have tried to train my ass, but the largest thing I can place inside remains a small butt plug. If I try anything bigger, the pain is unbearable. I've always been a very anxious person, and it's clear my anxiety goes right to that area. Sometimes, after trying to place something larger inside me (using tons of lube, of course), I will get a hemorrhoid. Since those are horrible to deal with, I think my mind has started to associate any type of anal play with getting hemorrhoids. The problem is that I feel like I'm a bottom. Yes, I will top guys, and I don't mind it, but I find that the men to whom I'm most attracted want to fuck me, which is something I would like. I'm at my wit's end because I feel like my relationships/hookups/FWB situations are all negatively affected by my inability to get fucked.

Determined Efforts Fully Enrage Anal Tissues

"Anxiety and fear can definitely make those muscles tighten up. And unfortunately, worrying about pain during sex makes it worse," said Charlie Glickman, sexuality educator and author of *The Ultimate Guide to Prostate Pleasure* (makesexeasy.com). "His hemorrhoids are probably caused by the anus squeezing really hard and trapping blood in the arteries inside the anus."

So what can you do to alleviate your anxiety, fear, and squeezing? "The first thing for him to do is use a salve on the skin around and inside the anus," said Glickman. "Apply it after washing, and it doesn't take much. It's like putting lip balm on dry lips. Cocoa butter or coconut oil work well. I also like the golden seal and myrrh formula by Country Comfort. Apply it twice a day."

Give those balms some time to work before you start exploring again. And once you start: breathe deeply, take it slow, and play with your cock too. "Arousal helps," said Glickman, "so he should be sure to include cock pleasure before going near his anus. It'll also help if he explores external anal massage without going inside. That can help his body unwind the tension and let go of the flinch response. There are lots of great external massage moves that can feel amazing on their own or as part of foreplay. Look for the anal massage how-to videos on eroticmassage.com."

Enjoying a few dozen—or a few hundred—orgasms with your ass in play but not the focus, i.e., your ass is being stimulated but not penetrated, DEFEAT, and you'll begin to associate anal stimulation with pleasure and victory, not pain and hemorrhoids. Then you can give penetration another go: taking time to warm up, using lots of lube, pivoting to something else if it's too painful.

Follow Charlie Glickman on Twitter @charlieglickman. ■

On the Lovecast: Fox News on transgender issues. Fair and unbiased? Listen at savage Lovecast.com.

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My first impulse was to tell you to mind your own business—or MYOB, as the late Ann Landers used to say (google her, kids)—because you don't actually know if your friend is taking foolish risks. He could be using condoms, taking Truvada, and carefully vetting his play partners. But if I spotted a friend's dick on Craigslist in



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THINGS TO DO ARTS & CULTURE

All the Events *The Stranger* Suggests This Week strangerthingstodo.com [stranger_events](https://twitter.com/stranger_events) [Stranger Things To Do](https://www.facebook.com/StrangerThingsToDo)



Freeheld

Thurs Oct 8 at SIFF Cinema Egyptian

FILM

Seattle Lesbian & Gay Film Festival Opening Night

DON'T MISS The 20th Annual Seattle Lesbian & Gay Film Festival opens with the star-studded feature *Freeheld*. Based on a documentary of the same name, the film is about a decorated New Jersey detective (Julianne Moore) who is diagnosed with terminal cancer and spends the end of her life fighting the county for the right to transfer

her pension benefits to the person closest to her—her partner (Ellen Page). Steve Carell also has a role in this drama. Big names and big social issues are usually a good match. (SIFF Cinema Egyptian, Thurs Oct 8, 7:15 pm, \$15 film/\$33 film and party, festival continues through Oct 18) **CHARLES MUDEDE**

We also recommend...

Breathe: SIFF Cinema Uptown, through Oct 8

Campout Cinema: Scream: EMP Museum, Fri Oct 9, 8 pm, \$11 adv/\$13 DOS

Soup and Cinema: Elling: Nordic Museum, Tues Oct 13, noon, \$15

Gabo: The Creation of Gabriel García

Márquez: SIFF Film Center, through Oct 8

Goodnight Mommy: SIFF Cinema Uptown

Grandma: Various locations

Jim Woodring: Frank in the 3rd Dimension: Frye Art Museum, Through Oct 18, free

The Lost Boys: Central Cinema, Oct 9-13, 7 pm, \$8

The Martian: Various locations

Mr. Holmes: Meridian 16

SHRIEK: A Women of Horror Film & Discussion Series: Scarecrow Video, Tues Oct 13, 7 pm, \$5/\$10, through Nov 24

Straight Outta Compton: Meridian 16

Stonewall: Various locations

Complete listings at strangerthingstodo.com

ART

Robert Twomey: The Serious Business of Children

DON'T MISS One of Robert Twomey's first experiments in computer art was when he trained a chatbot to converse with him as if the bot were his grandmother, whose dementia was deepening at the time. He pursued a relationship with his computer as

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THINGS TO DO ARTS & CULTURE

if the computer were a loved one. Twomey is always interested in the personal human connection to technology. In this current room-sized installation, *The Serious Business of Children*, he has built drawing, recording, and speaking machines that continue his hand translations of found children’s drawings by mechanical means, and through words the children themselves wouldn’t have known. What does a computer see in a child’s drawing? (*Gallery 4Culture, Mon–Fri, free, through Oct 29*) **JEN GRAVES**

We also recommend...

ART EVENTS

Blitz: Capitol Hill Art Walk: Capitol Hill, Thurs Oct 8, 6-9 pm, free
COLLECT: see. appreciate. own.: Vermilion, Thurs Oct 8, 6:30 pm, \$50, 21+
Georgetown Art Attack: Georgetown, Sat Oct 10, 6-9 pm, free
Susanna Bluhm: Forty for Forty: Calypte Gallery, Thurs Oct 8, 5:30-9:30 pm, free

MUSEUMS

Constructs: Installations by Asian Pacific American Women Artists: Wing Luke Museum, Tues-Sun, \$14.95, through April 17
The Duchamp Effect: Seattle Art Museum, Wed-Sun, \$19.50, through Aug 14
Irma Vep, The Last Breath: Henry Art Gallery, \$10, through Oct 11
James Turrell’s Light Reign: Henry Art Gallery, Wed-Sun, \$10
The Legacy of Seattle Hip-Hop: MOHAI, \$17, through May 1
Pablo Helguera: Librería Donceles: Henry Art Gallery, Wed-Sun, \$10, through Jan 3
Rebel, Rebel: Seattle Art Museum, Wed-Mon, \$19.50, through Dec 13
Sam Vernon: Olympic Sculpture Park, free, through March 6
What’s Up, Doc? The Animation Art of Chuck Jones: EMP Museum, \$22 adv/\$25, through Jan 17

GALLERIES

An Art Exhibition in Tribute to Rolon Bert Garner: Virginia Inn, free, through Oct 31
Circle of Friends (from Brooklyn to Tacoma): Fulcrum Gallery, Tacoma, Wed and Fri, free, through Oct 14
Clyde Petersen: Martyr Sauce, Mon-Sat by appointment, free, through Nov 22
Eric Elliott: Overgrown: James Harris Gallery, Wed-Sat, free, through Oct 10
Jenny Heishman: Dressing Room: James Harris Gallery, Wed-Sat, free, through Oct 10
Jonathan Wakuda Fischer & Louie Gong: Rebels of the Floating World: ArtXchange, Tues-Sat, free, through Nov 28
Matthew Offenbacher: The V&A: Veronica, Saturdays, free, through Nov 7
Matthew Whitney: A Line Amongst Other Lines: 4Culture, Mon-Fri, free, through Oct 29
Object Oriented Apology: INCA, Wed-Sat, free, through Oct 26
Observing Observing (a white cup): Prographica, Mon-Sat, free, through Oct 31
Peter Millett: Non-congruent: Greg Kucera Gallery, Tues-Sat, free, through Oct 31
Tad Hirsch: Jacob Lawrence Gallery, Tues-Sat, free, through Oct 17
Up Close: James Harris Gallery, Wed-Sat, free, through Oct 10
Veit Stratmann: The Seattle Floor:

Suyama Space, Mon-Fri, free, through Dec 11

Complete listings at strangerthingstodo.com

READINGS & TALKS

The Best American Poetry 2015 Launch Party

DON’T MISS Sherman Alexie, guest editor of *The Best American Poetry 2015*, will appear along with a smattering of the anthologized, including Natalie Diaz, Ed Skoog, Cody Walker, and Jane Wong. And if ever oh ever there were a public forum for the airing of leftover tsuris re: l’affaire Michael Derrick Hudson/“Yi-Fen Chou,” this reading seems like the likeliest. (*Hugo House, Fri Oct 9, 7 pm, free*) **SEAN NELSON**

An Evening with Richard Dawkins

DON’T MISS Richard Dawkins was talking about memes since before memes were cat photos slapped with blocky text. In the book that launched his scientific career, *The Selfish Gene*, he describes a meme as a unit of cultural transmission. As a public intellectual, the memes he’s been trying to eradicate most forcefully in books like *The God Delusion* are the ones perpetuated by religion. His new memoir, *Brief Candle in the Dark: My Life in Science*, is a sequel to his best-selling autobiography, *An Appetite for Wonder: The Making of a Scientist*, and tells the second phase of his life as a crusader for atheism. (*Town Hall, Wed Oct 7, 7:30 pm, \$33.99 [includes book]*) **RICH SMITH**

We also recommend...

BAHFest Seattle: Town Hall, Sun Oct 11, 7 pm, \$15/\$25
The Furnace: Anastacia Tolbert: Hollow Earth Radio, Wed Oct 7, 7 pm, free
Matt Briggs, Gary Groth, and John Olson: Frye Art Museum, Sat Oct 10, 2 pm, free
Patrick Ness: University Book Store, Tues Oct 13, 7 pm, free
Silent Reading Party: Sorrento Hotel, Wed Oct 7, 6 pm, free
Sophia Amoruso: Third Place Books Lake Forest Park, Sat Oct 10, 6 pm, \$16
Steven Pinker: Town Hall, Thurs Oct 8, 7:30 pm, \$5

Complete listings at strangerthingstodo.com

PERFORMANCE

We recommend...

THEATER

Bloomsday: ACT Theatre, Wed-Thurs & Sat-Sun, \$15-\$49, through Oct 11
The Memorandum: Strawberry Theatre Workshop at 12th Avenue Arts, Oct 8-10, \$27
Waterfall: 5th Avenue Theatre, Tues-Sun, \$15-\$45, through Oct 25
What We Talk About When We Talk About Love: Book-It Repertory Theatre, Wed-Sun, \$25-\$40, through Oct 18

COMEDY

Collide-O-Scope: Re-bar, Mon Oct 12, 6 pm, \$7, 21+
Comedy Womb Open Mic: Lez Stand Up: Rendezvous, Tues Oct 13, 7 and 9 pm, \$5
Wine Shots: Comedy’s Happiest Hour: Rendezvous, Sun Oct 11, 8 pm, \$5

Continued ►

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DON'T MISS A one-day fest in non-festive October run by a Chinese corporation, Modern Sky Music Festival blends semi-prominent Western rock acts like dream-pop misfit Ariel Pink, garage-rock hedonists Black Lips, downer-folk troubadour Mirel Wagner, and post-punk legends Gang of Four with four Chinese bands. This sounds like a stealth operation to boost China's musical standing in the United States. So we get Hedgehog's winsome, C86-inspired indie rock; Miserable Faith's scathing hardcore

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THINGS TO DO MUSIC

Noteworthy Shows This Week

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Angel Olsen
Wed Oct 7 at Neumos

KELLY GIARROCCO

WEDNESDAY 10/7

Angel Olsen, Lionlimb

(Neumos) After singing backup for Bonnie “Prince” Billy and releasing two records of raw-boned country-folk, Angel Olsen appeared to be following in the footsteps of Iris DeMent and Gillian Welch. Then the Chicago singer-songwriter cranked up the volume for 2014’s *Burn Your Fire for No Witness*. It marked an abrupt shift, though her robust, Roy Orbison–reincarnated voice remains the same. **KATHY FENNESSY**

Battles

(Neptune, all ages) Battles made one of the most stunning advances this century in the much-maligned genre of prog rock with 2007’s *Mirrored*. Full of furiously kinetic song structures in absurdly complex time signatures, yet sporadically catchy, the album proved that rock still had some innovative blood running through its veins. Guitarist/keyboardist Tyondai Braxton left after that landmark work, though, and 2011’s *Gloss Drop* reflected a move to more electronic elements, slightly less compositional busyness, and the appearance of guest vocalists like

Gary Numan and Yamantaka Eye to replace Braxton’s otherworldly hysterics. The new *La Di Da Di* full-length sounds like a not-so-distant cousin of King Crimson’s 1980s output, with faint traces of gamelan and emphasis on mantric repetition strongly in force. Battles have ditched vocals and reined in previous excesses—and their freewheeling fun, too—and honed their attack to a laser precision. Here’s hoping they still let loose the juice live. **DAVE SEGAL**

Hammerhead, Qui, Tacos!

(Chop Suey) Hammerhead are one of the classic Amphetamine Reptile Records noise bands who filled the early 1990s with sweat, feedback-laced distortion, head bobbing, and a lot of hollerin’. They’re also prolly one of my favorite bands of the ‘90s. Their jams are fast, sometimes uncomfortably tense, noisy, somehow melodic, and laden with hooks. Oh, and live they were un-fucking-touchable. Hammerhead officially split... er, the band ended in 1997, but the original lineup regrouped five years ago and have since release two EPs. Now they’re FINALLY out on tour in support of their new LP, *New Directionz*, and I’m stoked. Playing in support tonight are Qui, a noisy two-piece,

along with local heavies Tacos!, also a duo, but these two often thrash rather than mosh. **MIKE NIPPER**

The Ghost Ease, Never Young, Lisa Prank, Sharkie

(Funhouse, all ages) The Ghost Ease’s songs hit that sweet and sour spot of getting teased by your crush, playground-style. It sucks, because you’re probably never gonna get the kiss you’ve been dreaming about, but at least they’re paying enough attention to torment you. “RAW,” the lead-off cut from their brand-new, Steve Fisk–produced album of the same name, rides a three-quarters sway and some topsy-turvy guitar leads to stop-and-go moments of tension and sweet release, the push and pull of attraction mixed with fear. By the time you make it to closer “Bye, Love,” they’re cribbing Erik Satie’s sepia-toned piano and lacing it with guitar feedback for a more subdued approach to unrequited feelings, a resigned yet optimistic comedown. The Portland-based band, formerly the solo project of Jem Marie, which has grown to include bassist Laurence Vidal and drummer Nyasi Matingou, share a blunt lyricism and bracing intensity with Philadelphia’s acclaimed

Waxahatchee, for whom they’ve opened: no small praise. **KYLE FLECK**

Ooah, Ana Sia

(Q Nightclub) Ooah (aka Josh Mayer) is one-third of LA Burner favorites Glitch Mob, who combine massive dubstep-leaning beats with preposterously warped synth bass parts. They’re as bombastic as a Hollywood thriller and just as soul enriching. Ooah is about instant, broad gratification in the bass-music realm, something he proved in his 2012 collab with LoBounce, *Get Primal*. Even if such extroverted EDM isn’t your bag, you have to admit Ooah is a real pro at this style. Fellow Los Angelano Ana Sia purveys a subtler, more joyous brand of commercial dance music, while also excelling as a remixer and DJ. Perhaps in this configuration she can temper some of Ooah’s gratuitous excesses. **DAVE SEGAL**

THURSDAY 10/8

False Prophet: L.A. Drones, Mike Textbeak, Kafka

(Kremwerk) L.A. Drones (Los Angeles’ Kontrol Remoto and Darlingtonia Brackets,

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THINGS TO DO MUSIC

definitely their real names) promulgate hook-heavy synth music that splits the difference between Adult. and the Juan Maclean, with brazen female vocals permeating the room with charisma. Mike Textbeak is a veteran of Cleveland's electronic underground whose work oddly escaped my notice, even though I lived in that city from 1994 to 2002. Oh well, catching up with him now, I find Textbeak to be a distinctive producer of experimental, industrial, minimal-synth, and witch-house tracks that slant toward the macabre side, which makes him a natural for False Prophet. The music of Vancouver's Kafka (Richard Duggan) has undergone a metamorphosis (not really, I just wanted to work in a weak literary joke). But seriously, if you want to hear ominous minimal techno that's not a trial to listen to, Kafka is your guy. **DAVE SEGAL**

Split Screens, Pitschouse, Honey.Moon.Tree

(Blue Moon) I keep hoping that maybe there's one more swim left. The thing about the last swim of the summer is that you never know it's your last—all of a sudden, the clouds roll in and you miss a sunny day because you had to work, and the next thing you know you're pulling the sweaters out of the back of your closet. Seattle's Pitschouse are ushering me into the seasonal transition and making me dreamily yearn for the lost days of summer. The band's new album *Sway* is a collection beautifully fuzzed-out dreamworld songs with heart-swelling, reverb-laden guitars, pretty piano melodies, and soft-spoken vocals that make me feel wistfully romantic and vaguely sad.

"Knew June" is everything an epic pop song should be—nostalgic and lovely and magical and hopeful and introspective, a song for sinking into the bathtub instead of jumping in the lake. Maybe I can dream a little bit longer about the possibility of that mythical last swim, but maybe it's okay to just bundle up and get reacquainted with my headphones. **ROBIN EDWARDS**

Kaskade

(Foundation) Kaskade's "4 AM," a faerie-dust puff of spa techno from 2006, was a low-key fave of mine for a quick second, especially after AraabMuzik flipped it into the euphoric hip-hop instrumental "Streetz Tonight" on 2011's *Electronic Dream*. In most "serious techno" circles, that would be considered a guilty pleasure, but I put no stock in the concept of guilty pleasures, music-wise. I also don't feel guilty saying Kaskade has never done anything nearly that good again. His latest singles are uniformly dull slices of vaguely inspirational (dare I say Christian?) power EDM, all platitudes with no punch. Not that "4 AM" needed punch, per se, but it was so gauzy and bass-deficient, it was practically new age anyway. Maybe this new batch just needs the touch of an open-minded MPC fiend like AraabMuzik, but I don't see much hope for redemption. **KYLE FLECK**

FRIDAY 10/9

Scorpions, Queensrÿche

(Showare Center, all ages) My internet hard-rock dork sources inform me that the world has finally forgiven Scorpions for writing "Rock You Like a Hurricane" and remembered how wonderful their early output was. Sure, too many of their songs are about getting laid, and the art for *Virgin Killer* is still

disgusting, but songs like "Lovedrive" just get you in the glands the way modern rock seldom does. People have been slower to forgive natives Queensrÿche. Their influential *Operation: Mindcrime* album is a classic, but the band's nasty split with ex-singer Geoff Tate left many cold. Their ambitious latest LP, *Condition Human*, could smooth all that over, thanks to more ambitious arrangements and singer Todd La Torre, formerly of Crimson Glory. **JOSEPH SCHAFER**

Daniel Corral, Noisepoetnobody

(Chapel Performance Space, all ages) LA-based composer Daniel Corral creates highly unpredictable music that swerves from serene, abstruse chamber music to chaotic sound collage to a wickedly warped deconstruction of the Sonics' "The Witch" called "Tacoma." But my favorite work of his is *Diamond Pulses*, which he'll be performing this evening at Chapel. A 32-minute piece marked by interlocking microtonal needle-point (is that the ghost of Pat Metheny in there, or a particularly tuneful gang of crickets?) and what sound like massive synthesized tides, *Diamond Pulses* recalls the hair- and goose-bump-raising minimalism of Arnold Dreyblatt's *Nodal Excitation* and *The Adding Machine* and manic, string-driven mesmerism of Seth Josel's *Go Guitars*. It really deserves to enter the minimalist canon. **DAVE SEGAL**

The New Mastersounds, Happy 4Tet

(Nectar, also Oct 10) It's always 1969 in the New Mastersounds' world. Funk was at its stripped-down peak around then, as James Brown and the Meters and their countless disciples competed to see who could lay down the funkier cuts with the fewest amount of elements. (In the process, these artists built the foundation for hip-hop, as

producers sampled the hell out of their concise grooves.) Anyway, Britain's New Mastersounds are modern-day true believers of the funk, studious yet soulful acolytes who've nailed those Zigaboo Modeliste beats, head-bobbing bass lines, swirling organ fills, and clipped guitar punctuation. And, thankfully, they rarely feel the need to add vocals to their tightly coiled compositions. Recent releases find the New Mastersounds flexing boogie and fusion moves, but they never lose that essential funkiness. **DAVE SEGAL**

Fix My Dick: CHRISTEENE, DJ Mister Sister, DJ Matt Stands

(Chop Suey) Performance art, more than other disciplines, generally makes people uncomfortable. It's hardly ever pleasant. I mean, can you feel "good" when Yoko Ono is standing in MoMA screaming like a banshee into a microphone? No, you can't. It hurts your ears. Did people feel "civilized" when they were throwing around a scalpel and nails during Marina Abramović's performance *Rhythm 0*? Don't think so. CHRISTEENE's shows are theatrical performance art, as well as live music sets. When CHRISTEENE comes onstage and starts rapping while looking filthy dirty with a helium balloon hanging out of "her" butt as part of the intro, will you feel comfortable with it? Probably not. Will the song "Tears from My Pussy" really make you cry? You probably won't do that, either. There's an intense shamelessness in CHRISTEENE in which most will revel and feel inspired. Others might experience confusion and get slightly offended. I encourage everyone to be the former. Like good ol' Frank Zappa once said: "A mind is like a parachute. It doesn't work if it is not open." **KELLY O**

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THINGS TO DO MUSIC

SATURDAY 10/10

Ever So Android, the Fame Riot, Charms, Fruit Juice

(Crocodile, all ages) The occasionally dubious genre of “electro-rock” is alive and well in Seattle, as the bands on this bill are eager to prove. The Fame Riot have been peddling their glossy synth-glam around town for a while now, with rock-solid singles like “Heart Stray” and “Try to Be Better” winning fans from KEXP to The End. They’re finally ready to release their debut EP, *Dust Funk*, on October 13, so expect some fresh hits tonight. We’ve been fans of Ever So Android since their self-titled EP blew the doors down more than two years ago, and new album *Disconnect* continues to refine their palette of industrial/EBM beats and straight grungy rawk, with vocalist Hope Simpson’s characteristic leather-clad snarl showing unabated confidence and swagger since single “Leash” was first released back in 2014. **KYLE FLECK**

Benefit for Eddie Spaghetti: Mudhoney, Zeke, the Derelicts, Piston Ready, more

(El Corazón) Despite having moved here from Arizona at a moment during music boom 1.0 when a lot of bands were being chastised for doing just that, the Supersuckers became a fixture in Seattle music almost instantly, and they helped expand the sound and attitude of local punk rock to include a country influence. That was more than 20 years ago, and it's hard to imagine how the

city's musical identity would have developed without their rude, belligerent, and comical presence. The band's singer, Eddie Spaghetti, was diagnosed with stage 3 oropharynx cancer in June. This show is a benefit for his cancer fight fund. **SEAN NELSON**

SUNDAY 10/11

Modern Sky Music Festival: Gang of Four, Ariel Pink, New Pants, the Black Lips, Song Donye, Hedgehog, Mirel Wagner, Miserable Faith

(Mural Amphitheater, all ages) What's this semi-stacked festival doing smack dab in the middle of October, taking over Seattle Center for one day only? Apparently started in Beijing in the mid-'00s by pleasant-sounding corporate behemoth Modern Sky Entertainment, this year the festival has crossed over to the United States, first in New York last week and now landing here. Whatever the backstory, the big tent names are undeniable: You've got Ariel Pink's water-damaged retro rock, Finnish Sub Pop signee Mirel Wagner's morbid folk, and Atlanta throw-back garage bros Black Lips' old-school riffage. Plus, ironically, pioneering funk-punk band Gang of Four, who... well, now's not the time for a history lesson on Mao-era communism, but look up the origins of the name. Poetic justice? **KYLE FLECK**

MONDAY 10/12

The Boomtown Rats were right.

TUESDAY 10/13

Beirut, Julia Holter

(Paramount, all ages) Many Beirut albums sound like letters from Zach Condon telling

you how much he's enjoying his study abroad program. His soft-serve orkestar arrangements don't inspire confidence in the depth of his study, and his lazy vibrato is a transparent attempt to make up for his low expressive range. FINE. But somebody has to keep the troubadourin' Eurostar dream alive! And what Condon lacks in lyrical and musical depth he makes up for in breadth. Across several albums, he's incorporated brass from Mexican folk and the Balkans, as well as fuzzy, poppy synth. The new album, *No No No*, lays maudlin vocals over bright horns, mixes memory and desire, and reminds me of cobblestoned streets I never walked. **RICH SMITH**

Autre Ne Veut, Gems

(Barboza) Perhaps you haven't heard *Anxiety*, the wonderful sophomore record by Brooklyn native Arthur Ashin, aka Autre Ne Veut. If that's the case, you should remedy that. Like now. It's a gothic and incredibly sexy take on electronic R&B as well as a showcase of Ashin's straining punk- and soul-flavored voice. Think the Weeknd with more art school and less sexism. Autre Ne Veut's 2013 in-studio session on KEXP makes a great primer, as well. Ashin's newest record, *Age of Transparency*, is just as interesting: Parts were recorded with a jazz quartet, the results of which Ashin then chopped-and-screwed. Oh, and there's a bisexual pride anthem called "Switch Hitter." It's a challenging and rewarding listen.

JOSEPH SCHAFER

Rare Air: KO Solo, DJ Explorateur, DJ Veins

(Q Nightclub) The opportunity to see the adventurously multimodal local saxophonist Kate Olson live should never be passed

up, especially if backed by the psychotropic visuals of local optinaut I Want You (aka Christian Petersen). Percolating between many circles of Seattle's musical Venn diagram, Olson possesses a rare and appreciated eclecticism in her range of collaborators, from free-jazz ensembles to experimental noise acts. Her solo performances come off simultaneously composed and spontaneous, utilizing a loop pedal to turn her voice into chirpy, dislocating backdrops for those cascading, interwoven reed arpeggios and gently meandering solos. Opening things up with their characteristically deep ambient, new age, and experimental cuts are your intrepid hosts DJ Explorateur and DJ Veins (our own Dave Segal). **KYLE FLECK**

Dean Ween Group

(Showbox) Forming oddball duo Ween in 1984, Michael Melchiondo and Aaron Freeman (aka Dean and Gene Ween) crafted some of the strangest and most whimsical indie rock of the 1990s. While Ween's early material is characterized by WTF-inducing indie-rock hysteria in the manic messthetic-style of Half Japanese, they evolved into an intentionally offensive parody act. Combining the country-twanged brashness of early Meat Puppets ("Piss Up a Rope"), Elliott Smith-like tenderness ("Baby Bitch"), and bombastic mock-prog ("Captain Fantasy"), Ween are notoriously difficult to categorize. Calling it quits in 2012 after 28 years as a band, both core members went on to form solo projects. While some new material is being performed, Dean Ween Group set lists rely heavily on Ween crowd-pleasers ("The Mollusk," "Big Jilm"), so tonight is sure to be unapologetically weird. **BRITTNEY FULLER**

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SUN 10/11 **FLAMMABLE**
West Coast's longest running house night. 20 years and going strong! Featuring Carlos Mendoza. W/ Brian Lyons & Wesley Holmes // 10pm \$10

————— THEATER —————

THURS 10/8 WXPFL
World Extreme Pencil Fighting Championships : Season 4 Episode 10 : America's Fastest Growing Deathsport™, the pencil-pulverizing, cedar-swinging action of the WXPFL returns for the 2015. // 6pm Doors / 9pm Show \$8

FRI 10/9 + SAT 10/10
BECHDEL TEST BURLESQUE
Naked, Nerdy, Feminist. 14 performers join forces to build a better world through smart, sexy, nerdy burlesque. In association with GeekGirlCon ... Presented by Jo Jo Stiletto // Doors 7pm Show 7:30 - \$20 General \$35 VIP

SUN 10/11 CINEOKE
Presented by Three Dollar Bill Cinema
Cineoke is just like karaoke only better! Sing along to your favorite movie musicals, and YOU are the Star! // 630pm \$8 / \$5 T9BC members

MON 10/12 COLLIDE-O-SCOPE
A picturization of the beautiful & the unusual. Shane and Michael present Carefully curated VIDEO mayhem // 6:45pm Doors / 8pm Show \$8

TUE 10/13 SEATTLE POETRY SLAM
Seattle's Longest Running Weekly Show! A competition of performance poets judged by randomly picked members of the audience. // 8pm Sign ups / 8:30pm Open Mic \$5

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Friday, October 9th
Burlesque with:
MEDUSA'S MAIDENS
9:30PM, \$10

Saturday, October 10th
1000 Knives presents:
ROSETTA
Braveyoung,
Lo There Do I See My Brother,
Humours, X Suns
9PM, \$12-\$14

Sunday, October 11th
GRAVES AT SEA
Theories, Noctooa
Thunder Grey Pilgrim
9PM, \$10-\$12

Tuesday, October 13th
MANILLA ROAD
Savage Master
Skelator, Xoth
9PM, \$10-\$12

Thursday, October 15th
CHANNEL 3
The Lucky Boys
Expired Logic,
Stomach Pump
9PM, \$7-\$9

Friday, October 16th
SALAD BOYS
Prom Queen
Ephrata, Red Ribbon
9PM, \$8-\$10

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THE TOUR BEFORE THE TOUR



On Sale FRI 10:00AM

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8:00PM SHOW - ALL AGES
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RYAN BINGHAM



FEAR AND SATURDAY NIGHT TOUR

SATURDAY NOV 14
NEPTUNE THEATRE
1103 NE 45TH ST - SEATTLE, WA - 8:00PM SHOW - ALL AGES
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8:00PM SHOW - ALL AGES
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JON MCLAUGHLIN
SAT OCT 24 COLUMBIA CITY THEATER

KING CRIMSON
NOVEMBER 26 & 27 VOGUE VANCOUVER
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WED 10/7

LIVE

♣ **88 KEYS** Musicians' Jam: Jens Gunnoe, guests, 8 pm, free

AQUA BY EL GAUCHO Ben Fleck, 6 pm, free

BUCKLEY'S IN BELLTOWN Live Music: Guests, 8 pm

★ **CHOP SUEY** Hammerhead, Qui, Tacos!, 8 pm, \$7/\$10

COLUMBIA CITY THEATER Northern Lights: Savannah Fuentes, Bobby de Sofia, Juanarito, 7:30 pm, \$23

♣ **C&P COFFEE COMPANY** Jim Page, 7 pm

CROCODILE Mikky Ekko, 8 pm, \$15

DARRELL'S TAVERN Open Mic: Guests, 9 pm, free

★ ♣ **EL CORAZON** Sianvar, Oranges, A Taste of Daylight, the Lion in Winter, guests, 7 pm; \$12/\$14, the Ghost Ease, Never Young, Sharkie, Lisa Prank, 7:30 pm, \$10

♣ **FIX COFFEEHOUSE** Open Mic: Guests, 7 pm, free

HIGHWAY 99 Drummerboy, guests, 8 pm, \$7

J&M CAFE The Lonnie Williams Band, 8 pm, free

♣ **JACK'S BBQ** Roem Baur, Dan Rodriguez, 9 pm, \$10

KELLS Liam Gallagher

♣ **THE LIVING RO-OM**

CULTURE Dead Air Fresheners, Forrest Friends, Uneasy Chairs, Blake Degraw, 7 pm, donation

LO-FI Stations, Vanity Mirrors, 8 pm

★ ♣ **MOORE THEATRE** Cooder-White-Skaggs, 8 pm, \$36.50-\$82.50

NECTAR Karakegrass, 8 pm, free

★ ♣ **NEPTUNE THEATRE** Battles, 8 pm, \$18.50/\$20.50

★ **NEUMOS** Angel Olsen, 8 pm, \$16

OHANA Live Island Music: Guests, 9:30 pm

OWL N' THISTLE Justin and Guests: 9 pm, free

PARAGON Two Buck Chuck, 8 pm, free

SEAMONSTER Adrian Xavier, 10 pm

★ ♣ **SHOWBOX SODO** Tove Lo, Erik Hassle, 8 pm, \$25/\$28

★ ♣ **THE SHOWBOX** Peaches, U.S. Girls, 8 pm, \$22.50/\$25

SKYLARK CAFE & CLUB Open Mic: 8:30 pm, free

SOUND CHECK BAR & GRILL Open Mic: Guests, 8 pm

SUBSTATION Jeremy Server, Faint Peter, Ian Jones, Rob Femur, Brendan Z Smith, 8 pm, \$6

SUNSET TAVERN Spirit Family Reunion, Barna Howard, 8 pm, \$10

★ **TRACTOR TAVERN** Austra, Gazebos, USF, 8 pm, \$3 with RSVP/\$10 without

TRIPLE DOOR MUSICQUARIUM LOUNGE JD Hobson, 8:30 pm, free

♣ **THE TRIPLE DOOR THEATRE** Lera Lynn, Brian Whelan, 7:30 pm, \$17/\$20

♣ **UW ETHNIC CULTURAL THEATRE** Tales from the Forgotten Kingdom: Guy Mendilow Ensemble

JAZZ

ANGEL OF THE WINDS Swingnuts, 11 am, free

CAPITOL CIDER Tofte, 8 pm

♣ **EGAN'S JAM HOUSE** Randy Cole, Frank Anderson, 7 pm, \$10/\$15

♣ **JAZZ ALLEY** Peter Bernstein, Larry Goldings, and Bill Stewart, 7:30 pm, \$28.50

THE ROYAL ROOM Birch Pereira & the Gin Joints, 10 pm, suggested donation \$5-\$15

SARAJEVO LOUNGE Gypsy Jazz Music: 8 pm

♣ **SERAFINA** Tim Kennedy, guests, 8 pm, free

TULA'S Smith/Staelens Big Band, 7:30 pm, \$10

★ **VITO'S RESTAURANT & LOUNGE** Kate Olson Group, 9 pm, free

DJ

BALTIC ROOM Bollocks:

Guests

♣ **CENTURY BALLROOM** Bachata Intro Lesson & Dance

CONOR BYRNE Rainier Soul Sounds: 9 pm, free

CONTOUR NuDe Wednesdays: Guests, 9 pm, free

HAVANA Wicked & Wild: DJ SoulOne, ZJ Redman, Selecta Element, free; \$5 after 10 p.m.

NEIGHBOURS Exposed: DJ Trent Von, DJ Dirty Bit

PONY He's a Rebel: Guests

★ **Q NIGHTCLUB** Ooah & Ana Sia, 10 pm, \$12

STUDIO SEVEN Electric Wednesday: Guests

THURS 10/8

LIVE

AQUA BY EL GAUCHO Ben Fleck, 6 pm, free

♣ **BLACK LODGE** Radioactivity, Low Culture, Vapid, Bad Future, Terman Shanks, 9 pm

★ **BLUE MOON TAVERN** Split Screens, pitschouse, Honey Moon Tree, 9 pm

CHOP SUEY LEGS, Glitterbang, Brent Cowles, 8 pm, \$12/\$15

COLUMBIA CITY THEATER Senior Fin, Moon Dial, Skymall, 8 pm, \$8/\$10

♣ **CROCODILE** Patrick

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WED OCT 21ST @ THE VERA PROJECT ALLISON WEISS

MAL BLUM, WINTER, KID IN THE ATTIC
ALL AGES (BAR W/ ID) - 7:00 PM
\$13 ADV / \$15 DAY OF SHOW

SAT OCT 24TH @ EL CORAZON KNUCKLE PUCK

SEAWAY, SORORITY NOISE, HEAD NORTH, MOMENTS
ALL AGES (BAR W/ ID) - 6:00 PM
\$14 ADV / \$16 DAY OF SHOW

TUE NOV 17TH @ NEPTUNE THEATRE LA DISPUTE



ENVY, WILDHONEY
ALL AGES (BAR W/ ID) - 7:00 PM - \$20 ADV

U&C: 11/1 HAVE MERCY, 11/4 GHOST TOWN, 11/11 DAVID RYAN HARRIS, 11/13 OUR LAST NIGHT, 11/14 HILLSTOMP, 11/15 THE WORLD IS A BEAUTIFUL PLACE..., 11/20 HANDS LIKE HOUSES, 11/24 HANDGUNS, 12/13 JARED & THE MILL, 12/19 H2O, 12/21 PITY SEX

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DRUNK OF THE WEEK



KELLY O

CAN A CLOWNPOCALYPSE SAVE SHORTY'S?

Why did hundreds of Seattleites in clown makeup show up at Shorty's in Belltown last Sunday—for a completely non-Juggalo-related amateur clown event? Spearheaded by a local wrestling clown named Ronald McFondle, mobs of people came to have a drink and sign a petition to try to help save Shorty's from Seattle's seemingly unstoppable condo-crazed wrecking ball. Almost 800 signatures were collected for an October 7 Landmarks Preservation Board meeting. My fingers are crossed that Shorty's will survive. It really stinks that a place I've loved for so long can disappear almost as fast as this clown, Uncle Johnny, can chug a bottle of beer. **KELLY O**

PONY
1221 E. MADISON

WED 10/07 *He's a Rebel!*
FRI 10/09 **SHENANIGANS!**
SAT 10/10 **IT**
SUN 10/11 4PM **WORLD'S TINIEST TEADANCE!**
TUE 10/13 **HATE KARAOKE!**

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OCTOBER 21
THE ZOMBIES

The Zombies' founding members Colin Blunstone and Rod Argent reunite with original bassist Chris White and drummer Hugh Grundy to perform their seminal album *Odessey and Oracle* in its entirety!



OCTOBER 15
ROGER MCGUINN

Founder of The Byrds, Roger McGuinn is a true industry icon.



OCTOBER 23
DAR WILLIAMS

Dar Williams performs hits from her powerful new album, *Emerald*.

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FRIDAY OCTOBER 9TH 10PM-4AM
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KREMWERK

WEDNESDAYS
THUR 10/8
FRI 10/9
SAT 10/10
SAT 10/10
THU 10/15
FRI 10/16
SAT 10/17
THUR 10/22
FRI 10/23

KITTY KARAOKE
FALSE PROPHET
MENAGERIE
CUCCHI'S CRITTER BARN
BOTTOM FORTY INTERIOR
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BOTTOM FORTY INTERIOR WITH RECESS (SHAMELESS)
RECESS (SHAMELESS) / RESIDENTS SPACEOTTER / PAVONE / NYASYNTH
NICK BARTOLETTI RELEASE PARTY / DERIVATIVES / JOSEPH GAARD
SEAN MAJORS / IAN POWERS / FOOFOO / PIRATE SHIPWRECK
NORMALING (DALT.) / REVEREND DOLLARS / GENERAL MEGOW
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THINGS TO DO All the Shows Happening This Week

Watson, Blood & Glass, 8 pm, \$20

★ **● CROSSROADS SHOPPING CENTER** The Kings of Mongrel Folk, 6:30 pm, free

★ **● DOWNPOUR BREWING** Open Mic Night: Guests, 5 pm, free

★ **EL CORAZON** Hellbat, the Science of Deduction, 9 pm, \$7

★ **GHOSTFISH BREWING COMPANY** George Grissom, 6 pm

★ **HIGH DIVE** Modern Day Astronauts, Alki Jones, Wooky, 8 pm, \$6,

★ **HIGHLINE** Dead to a Dying World, 9 pm, \$8

★ **HIGHWAY 99** Kevin Andrew Sutton & the Northwest All-Stars, 8 pm, \$7

★ **J&M CAFE** True Romans, 8 pm, free

★ **● JAZZ ALLEY** Hot Tuna, Oct 8-11, 7:30 pm, \$39

★ **KELLS** Liam Gallagher

★ **KREMWERK** LA Drones, Mike Textbeak, Kafka, 9 pm, \$8

★ **LO-FI** Refugee Benefit: Heatwarmer, Skerik, the Debaucherauntes, 8 pm

★ **THE MIX** Yada Yada Blues Band, 9 pm, free

★ **NECTAR** Grynch, Clockwork, Certified Outfit, Jazz Digga, guests, 8 pm, \$8

★ **● NEUMOS** El Ten Eleven, Sego, 8 pm, \$16

★ **● PANTAGES THEATER** Johnny Mathis, 7:30 pm, \$89-\$169

★ **● THE ROYAL ROOM** Saint John and the Revelations, Lavender Lucy, 8 pm

★ **SEAMONSTER** Marmalade, 10 pm

★ **THE SHOWBOX** Common Kings, Oct 8-9, 8 pm, \$25/\$30

★ **STUDIO SEVEN** Deadly Poets, 2 Piece, Prano Tha Don, guests

★ **SUBSTATION** Rhine, Hexengeist, Guns of Barisal, 8 pm, \$6

★ **SUNSET TAVERN** Fraser A. Gorman, 9 pm, \$8

★ **TIM'S TAVERN** Ari Lyon and the Monday Rose, 9 pm, \$5

★ **TRACTOR TAVERN** Charlie Parr, 9 pm, \$15

★ **JAZZ**

★ **BARCA** Jazz at Barca: Phil Sparks Trio, Adam Kessler, guests, 9 pm, free

★ **● OSTERIA LA SPIGA** Thursday Night Jazz: Guests, 7 pm, free

★ **PINK DOOR** Bric-a-Brac: 8 pm

★ **SHUGA JAZZ BISTRO** Chris James Quartet, 7 pm, free

★ **TULA'S** Jakob Waade, Randers Big Band, 7:30 pm, \$10

★ **VITO'S RESTAURANT & LOUNGE** Jennifer Kienzie, 9 pm, free

★ **DJ**

★ **BALLROOM** Throwback Thursdays: DJ Tamm of KISS fm, 9 pm

★ **BALTIC ROOM** Sugar Beat: DJ Bret Law, \$3

★ **CENTURY BALLROOM** Kizomba: 9:30 pm, \$8

★ **CONTOUR** Jaded: Guests

★ **FOUNDATION** Kaskade, guests, 10 pm, \$48.50

★ **HAVANA** Sophisticated Mama: DJ Nitty Gritty, DJ Sad Bastard, free

★ **JAZZBONES** College Night: DJ Christyle, 9 pm

★ **NEIGHBOURS** Revolution: DJ Marty Mar, Michael Kutt

★ **OHANA** '80s Ladies Night:

★ **Q NIGHTCLUB** Doc Martin, Flave, guests, 10 pm, \$10

★ **R PLACE** Thirsty Thursdays: DJ Flow

★ **THE CARLILE ROOM** Trickbag Record Party: 9 pm

★ **THERAPY LOUNGE** Therapy Sessions: EJ Franco, Matson, 10 pm

★ **TRINITY** Beer Pong Thursdays: Deaf!N!T, Chris Herrera, Christyle, free

★ **CLASSICAL**

★ **● BENAROYA HALL** Strauss' Zarathustra: Seattle

Symphony, \$21-\$121

★ **● CHAPEL**

★ **PERFORMANCE SPACE** Scrape, 8 pm, \$10

★ **● MEANY HALL** Ethel, Robert Mirabal, 8 pm, \$29-\$32

★ **● ST. MARK'S** CATHEDRAL Seattle Sings! Choral Festival: Guests, free

FRI 10/9

★ **LIVE**

★ **88 KEYS** Dueling Piano Show: 8 pm, free

★ **AQUA BY EL GAUCHO** Ben Fleck, 6 pm, free

★ **BAKE'S PLACE (ISSAQUAH)** John Lennon Jam: Apple Jam, 9:45 pm, \$25

★ **BARBOZA** Vacationer, Great Good Fine OK, 7 pm, \$15

★ **BLUE MOON TAVERN** The Snakebites, Dynamite Nugget, Fluffer, 9:30 pm

★ **CHINA HARBOR** Orquesta la Solucion, 9:30 pm, \$15

★ **CHOP SUEY** Fix My Dick: Mr. Sister, Christeene, DJ Matt Stands, 8 pm, \$12/\$15

★ **COLUMBIA CITY THEATER** Come Together for the Planet: A Tribute to John Lennon: Guests, 6 pm

★ **CROCODILE** Vieux Farka Touré, Julia Easterlin, 8 pm, \$20

★ **● EL CORAZON** She is We, Hatters, guests, 8 pm, \$8/\$10

★ **FREMONT ABBEY** Gary Louris, \$20

★ **● GALLERY 1412 XUA**, Panabrite, JMPW, 8 pm

★ **HIGH DIVE** Natalie Wouldn't, the Pimpsons, Airport Way, 9:30 pm, \$8

★ **HIGHWAY 99** Dudley Taft Band, 8 pm, \$15

★ **● JAZZ ALLEY** Hot Tuna, 7:30 pm, \$39

★ **KIRKLAND** PERFORMANCE CENTER Great Guitars, 8 pm, \$40

★ **● LAUREL B. JOHNSON COMMUNITY CENTER** Sarah McQuaid, 7:30 pm, suggested donation \$15-\$20

★ **LO-FI** Uh Oh Eskimo, Lanford Black, the Echo Echo Echoes, guests, 9 pm, \$8

★ **NECTAR** The New Mastersounds, Happy 4Tet, Oct 9-10, 9 pm, \$18/\$32 for both nights

★ **● NEPTUNE THEATRE** ZZ Ward, 8 pm, \$21/\$23.50

★ **● PONO RANCH** SpiceRack, 8 pm

★ **RE-BAR** Quiver: Guests

★ **RENDEZVOUS** Stefan Paul George, Amy King, 9:30 pm, \$8

★ **● THE ROYAL ROOM** Richard Allen & the Louisiana Experience, 8 pm, donation

★ **● SALSA CON TODO** Salsa con Todo Drop-In Classes and Social Dance: Guests, 8 pm, \$5-\$20

★ **SEAMONSTER** Live Funk: Guests, 10 pm, free

★ **● SHOWARE CENTER** Scorpions, Queensryche, 8 pm, \$34.50/\$36.50

★ **SHOWBOX SODO** Cash Cash, Tritonal, Party Favor, 8:30 pm, \$27

★ **● THE SHOWBOX** Common Kings, Through Oct 9, 8 pm, \$25/\$30

★ **SKYLARK CAFE & CLUB** Noddy, 9 pm, \$7

★ **SLIM'S LAST CHANCE** the Rallies, Not Dead Yet, 9 pm

★ **SOUND CHECK BAR & GRILL** Atomic Pop, 9 pm, \$7

★ **SUBSTATION** Sweet Jesus, the Bend, Asterhouse, 8 pm

★ **SUNSET TAVERN** John Lennon Birthday Tribute: Guests, 9 pm, \$10

★ **TIM'S TAVERN** F-Holes, Communist Eyes, Los Peligrosos, 9 pm, \$7

★ **TRACTOR TAVERN** Dale Watson, Darci Carlson, 9 pm, \$20

★ **TRIPLE DOOR** MUSICQUARIUM LOUNGE Danny Godinez, 5 pm, free, Freudian Slurp, 9:30 pm, free

★ **THE TRIPLE DOOR** THEATER Colin James, 8

pm, \$20-\$30

★ **JAZZ**

★ **CASTILLO DE FELICIANA** CJQ, 6 pm, free

★ **● CROSSROADS SHOPPING CENTER** Moonlight Swing Orchestra, 7 pm, free

★ **EGAN'S JAM HOUSE** Julian & Alison, 7 pm, \$10

★ **● FRYE ART MUSEUM** Industrial Revelation, 9 pm, free

★ **SERAFINA** Frank Clayton Trio, 9 pm, free

★ **TULA'S** Thomas Marriott, McTuff, Oct 9-10, 7:30 pm, \$9/\$18

★ **DJ**

★ **ASTON MANOR** Cabaret Fridays: Guests

★ **BALLARD LOFT** DJ Pheloneous

★ **BALLROOM** Rendezvous Friday: Guests, 9 pm

★ **BALMAR** Top 40: Guests, 9:30 pm, free

★ **BALTIC ROOM** Fundamental Fridays: Guests

★ **● CENTURY BALLROOM** Salsa Intro Lesson & Dance: 8:30 pm, \$8-\$15

★ **CHOP SUEY** Fix My Dick: Mr. Sister, Christeene, DJ Matt Stands, 8 pm, \$12/\$15

★ **CUFF** DJ Night: Rotating DJs, 10 pm, free

★ **FOUNDATION** The M Machine, Ghostly, 10 pm, \$15-\$30

★ **HAVANA** Viva Havana & Havana Social: DJ Sean Cee, DJ Send, DJ Pho Sho, guests, \$6/\$10; females free before 10 p.m.

★ **JAZZBONES** Filthy Fridays: Guests, 11 pm, \$10

★ **KREMWERK** Menagerie: Guests, 10 pm, \$10/\$5 after 11 pm

★ **MERCURY** Illumination: Major Tom

★ **NEIGHBOURS** Absolut Fridays: DJ Richard Dalton, DJ Trent Von, 9 pm

★ **NEUMOS** Bootie Seattle: Heroes & Villains Cosplay Night: Guests, 9 pm, \$10 advance/\$5 before 10 pm/\$10 after

★ **OHANA** DJ Night: Guests, 10 pm, free

★ **OSZIE'S** DJ Night: Guests, 9 pm, free

★ **PONY** Shenanigans: DJ Porq, DJ kKost

★ **R PLACE** Swollen Fridays: 9 pm

★ **SWEDISH CULTURAL CENTER** Viking Dscio: Lushy, DJ Jonasson, 8 pm, \$15 members/\$25 non-members

★ **THE CARLILE ROOM** DJ Brother James, 9 pm

★ **THERAPY LOUNGE** Under Pressure: 9:30 pm, \$3 after 10:30 p.m.

★ **TRINITY** Fridays at Trinity: Guy, VSOP, Tyler and DJ Phase

★ **VERMILLION** The Jam: Specs Wizard, DJ Able One, aMadman, free

SAT 10/10

★ **LIVE**

★ **88 KEYS** Dueling Piano Show: 8 pm, free

★ **AQUA BY EL GAUCHO** Ben Fleck, 6 pm, free

★ **BARBOZA** Ten Miles Wide, Intisaar, 7 pm, \$8

★ **BLUE MOON TAVERN** Weird Owl, Whorechata, the Pop Cycle, 9:30 pm

★ **CAFE RACER** Fang Chia, 9 pm, free

★ **CLUB HOLLYWOOD** CASINO Johnny and the Bad Boys, DJ Becka Page, 9 pm, \$5

★ **CONOR BYRNE** SmoKing

Bill, the Kings, guests, 9 pm, \$8

★ **● CROCODILE** Ever So Android, the Fame Riot, Charms, Fruit Juice, 8 pm, \$12

★ **● EDMONDS CENTER FOR THE ARTS** Martin Sexton, 7:30 pm, \$29-\$39, Martin Sexton, 7:30 pm, \$15-\$39

★ **EL CORAZON** A Benefit for Eddie Spaghetti: Mudhoney, Zeke, Derelicts, Piston Ready, guests, 8:30 pm, \$25/\$30

★ **HIGH DIVE** Stereo Embers, Strong Suit, 8 pm, \$12

★ **HIGHLINE** Rosetta, Braveyoung, Lo There Do I See My Brother, Humours, X Suns, 9 pm, \$12/\$14

★ **HIGHWAY 99** Daniel Castro, 8 pm, \$15

★ **● JAZZ ALLEY** Hot Tuna, Through Oct 11, 7:30 pm, \$39

★ **JAZZBONES** Luniz, Slightly Flagrant, Tribal Order, guests, 8 pm, \$15/\$20

★ **● KENYON HALL** Pint & Dale, Whateverly Brothers, 7:30 pm, \$10-\$14

★ **THE KRAKEN BAR & LOUNGE** Into the Storm, Wovoka, Giza, They Rise We Die, 9 pm, \$5

★ **LUCKY LIQUOR** Big Bad, Nails Hide Metal, the Ground, 9 pm, \$3

★ **NECTAR** The New Mastersounds, Happy 4Tet, 9 pm, \$18/\$32 for both nights

★ **● NEPTUNE THEATRE** Lone Bellow, Anderson East, 9 pm, \$18.50/\$20.50

★ **NEUMOS** Airplane and Spaceship, Mammot, SassyBlack, Briana Marena, 8 pm

★ **PARLIAMENT TAVERN** Stuporhero, Blanco Bronco, Lux Fontaine, Coke & Snickers, 9 pm

★ **● PHINNEY CENTER COMMUNITY HALL** Jensen Bugge, 7:30 pm, \$8-\$16

★ **RENDEZVOUS** Waking Things, Grand Arson, Life as Cinema, 9:30 pm, \$8

★ **RHEIN HAUS** First Annual Underberg OktoberFEAST

★ **ROONEY'S FOOD & SPIRITS** Murphy-Tyler Band, 9 pm, free

★ **THE ROYAL ROOM** Low Tones, 10 pm

★ **SEWARD PARK** Seattle SambaThon: Guests, Sat, Oct 10, noon, \$15

★ **THE SHOWBOX** Blues Traveler, 9 pm, \$29.50/\$35

★ **● SKAGIT CENTER** Walter Trout & the Radicals, Ayron Jones and the Way, 8 pm, \$35/\$40

★ **SKYLARK CAFE & CLUB** Hella Sunshine, Indigenus Eric, the Flying Tortugas, 9 pm, \$7

★ **SLIM'S LAST CHANCE** Zorch Invasion IV: The Primate Five, the Repomen, Mean Street Meanie, Djake Noose, 9 pm, \$10

★ **SUBSTATION** These Young Fools, Mental Rex, O'dark:30, 9 pm, \$6

★ **SUNSET TAVERN** The Young Evils, Bread and Butter, Snuff Redux, 9 pm, \$8

★ **TIM'S TAVERN** The Industrials, the Kovington Project, 9 pm, \$7

★ **TRACTOR TAVERN** Horse Feathers, River Whyless, 9 pm, \$15

★ **● TRADITIONS CAFE** Sarah McQuaid, 8 pm, \$10/\$15

★ **● THE TRIPLE DOOR** THEATER V. Contreras, Seattle Rock Orchestra, 8 pm, \$22

★ **VICTORY LOUNGE** Dr. Boogie, Criminal Guitar, the Knast, 9:30 pm, \$7

★ **JAZZ**

★ **● KERRY/PONCHO HALL** Some Places Are Forever Afternoon: Wayne Horvitz, 8 pm, \$14-\$28

★ **● LA GITANA** LaVon Hardison, 8 pm

★ **● PONO RANCH** 45th St. Brass, 8 pm

★ **SEAMONSTER** Jacques Willis, 8 pm

★ **● SEATTLE ART MUSEUM** Somi, 8 pm, \$9-\$18



STONE WAY CAFE

THU 10/8 - 7PM: OPEN MIC NIGHT

SAT 10/10 - 7PM: PLANET FLY

MON 10/12 - 7:30PM: LINDY DANCE

WED 10/14 - 6:30PM: ROOSEVELT JAM SESSION

THU 10/15 - 7PM: OPEN MIC NIGHT

FRI 10/16 - 7:30PM: SONGWRITERS IN THE ROUND

SAT 10/17 - 8PM: THE FABULOUS JUNCOS

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WEDNESDAY, OCTOBER 7 SAVANNAH FUENTES FLAMENCO NORTHERN LIGHTS

THURSDAY, OCTOBER 8 SENOR FIN MOON DIAL • SKYMAILL

FRIDAY, OCTOBER 9 COME TOGETHER FOR THE PLANET JOHN LENNON TRIBUTE

SATURDAY, OCTOBER 10 STRIPPED SCREW BURLESQUE KEEP IT UP!

WEDNESDAY, OCTOBER 14 MADISEN WARD & THE MAMA BEAR

THURSDAY, OCTOBER 15 ROWE SEBASTIAN AND THE DEEP BLUE

COMING UP

10/16 DANIEL ROMANO

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10/18 ANDY (RECORD RELEASE)

10/22 JASPER T

10/23 NW SPEEDFEST 3

10/24 JON MCLAUGHLIN

10/25 MATT NATHANSON

10/30 ROCKY HORROR PASTIE SHOW

10/31 THE BAD THINGS

11/1 VILLAINS

11/13 BRYAN JOHN APPLEBY

RECORD RELEASE SHOW

11/14 PIGS ON THE WING

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PATRICK WATSON THIS THURS! OCTOBER 8 | CROCODILE

V. CONTRERAS with the SEATTLE ROCK ORCHESTRA THIS SAT! OCTOBER 10 | TRIPLE DOOR

HUDSON MOHAWKE special guest THE DREAM NEXT WEEK! OCTOBER 14 | CROCODILE

SKYLAR SPENCE special guest KERO KERO BONITO NEXT WEEK! OCTOBER 15 | CHOP SUEY

GIVERS special guest CADDYWHOMPUS FRI OCTOBER 23 | CROCODILE

MARIAN HILL special guest HEAVY MELLOW SAT OCTOBER 24 | CROCODILE

THE PAPER KITES special guest OLD MAN CANYON NOVEMBER 17 | CROCODILE

CRYSTAL EXPRESS TOUR RAURY NOVEMBER 19 | CROCODILE

LIMIT OF LOVE ALBUM TOUR BOY & BEAR SAT NOV 21 | COLUMBIA CITY THEATER

ONEOHTRIX POINT NEVER special guest JAMES FERRARO NOVEMBER 24 | NEUMOS

BRIDGET EVERETT NOVEMBER 29 | TRIPLE DOOR

!!!

DECEMBER 1 | CROCODILE

BLACK SHEEP BOY 10TH ANNIVERSARY TOUR OKKERVIL RIVER (SOLO) DECEMBER 1 | CROCODILE

COMING SOON

THOYE SHIAN | NEUMOS 10/15 • ALUNAGALORGE | CROCODILE 10/16

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Edmar Castañeda
Pedrito Martinez Group
The Scott Amendola Band w/ Nels Cline
Chris Potter Trio
Somi
The Seattle Symphony Orchestra w/ Bill Frisell
The Westerlies
Tomeka Reid w/ Nicole Mitchell & Mike Reed
Wil Blades w/ DJ Logic
Jacob Fred Jazz Odyssey w/ Skerik
James McBride
Andy Clausen Shutter Project
Sarah Gazarek
SRJO celebrates Billy Strayhorn
Jacob Zimmerman Quintet
Industrial Revelation
Hugh Masekela
and much more

THE CROCODILE

10/7
WEDNESDAY



Monqui Presents:
Mikky Ekko
Transviolet
21+

10/8
THURSDAY



STG Presents:
Patrick Watson
Blood & Glass
All Ages

10/9
FRIDAY



The Crocodile Presents:
Vieux Farka Toure
All Ages

10/10
SATURDAY



Ever So Android
The Fame Riot, Charms, Fruit Juice
All Ages

10/11
SUNDAY



Hinds @ The Vera Project
Public Access TV, Crater Lakes
All Ages

10/11
SUNDAY



Murs
Red Pill, King Fantastic
All Ages

FEATURED



Thu 10/29
BASENJI @ KREMWERK



Thu 11/12
ERIC BELLINGER



Fri 12/11
KIASMOS @ L0-FI

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AM & SHAWN LEE 10/16 INTO THE COLD 10/17 WILD CHILD 10/18 ALUNAGEORGE 10/20 LYDIA

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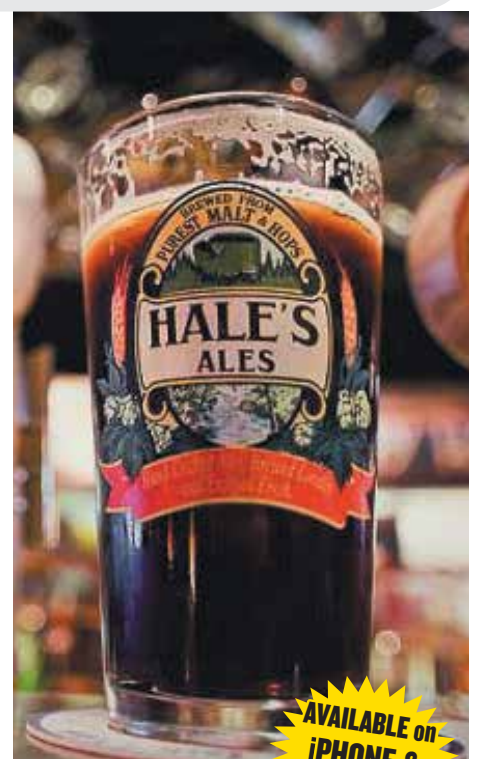


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THINGS TO DO All the Shows Happening This Week

SERAFINA Eli Meisner Duo, 9 pm

TRIPLE DOOR MUSICQUARIUM LOUNGE Delilah Pearl and the Manta Rays, 9:30 pm

TULA'S Thomas Marriott, McTuff, Through Oct 10, 7:30 pm, \$9/\$18

★ **VITO'S RESTAURANT & LOUNGE** Jerry Zimmerman, 6 pm, free, Kareem Kandji, 9:30 pm

DJ

95 SLIDE Good Saturdays: Sean Cee, guests, 9:30 pm, free before 11 pm/\$10 after

ASTON MANOR NRG Saturdays: Guests

BALLARD LOFT Hip-hop Saturdays: DJ Pheloneous, DJ Tamm of KISS fm, DJ Brett Michaels, 10 pm

BALLROOM Sinful Saturdays: Guests, 9 pm

BALMAR Top 40 Night: Guests, 9:30 pm, free

BALTIC ROOM Crave Saturdays: McClarron, Swel, 10 pm

BARBOZA Inferno: DJ Swervewon, guests, 10:30 pm, \$5 before midnight/\$10 after

BUCKLEY'S IN BELLTOWN '90s Dance Party: Guests, 9 pm

CENTURY BALLROOM Salsa Intro Lesson & Dance

CHOP SUEY Dance Yourself Clean: Guests, 9 pm, \$5; free before 10:30 p.m.

CORBU LOUNGE Saturday Night Live: DJ BBoy, DJ 5 Star

★ **CUFF** DJ Night: Rotating DJs, 10 pm, free

HAVANA Viva Havana & Havana Social: DJ Sean Cee, DJ Send, DJ Pho Sho, guests, \$6/\$10; females free before 10 p.m.

KREMWERK Bottom Forty: Guests, 10 pm

★ **LO-FI** Emerald City Soul Club: Kenny Mac, Gene Balk, Marc Muller, Alvin Mangosing, Mike Christzberg, Brian Everett, George Gell, Mike "MP3s Forever" Nipper, 9 pm, \$10

MERCURY Machineries of Joy: DJ Hana Solo, \$5

MONKEY LOFT Drop: Jaymz Nylon, Binary Bits, guests, 10 pm

NEIGHBOURS Powermix: DJ Randy Schlager

OHANA DJ Night: Guests, 10 pm, free

OZZIE'S DJ Night: Guests, 9 pm, free

PONTY Glitoris:

R PLACE Therapy Saturday: DJ Flo'v

RE-BAR Electro Swing Battle Royale: Guests, 10:30 pm, \$15

RUNWAY CAFE DJ David N, free

SARAJEVO LOUNGE European/Balkan/Greek Night: Guests

SUBSTATION Deeper Roots: Uniting Souls, guests, 10 pm

THE CARLILE ROOM Munster Piece Theater: DJ Goo Goo

THERAPY LOUNGE This Modern Love: Guests

TRINITY Saturdays at Trinity: DJ Nug, DJ Kidd, Rise Over Run, guests, \$15/ free before 10 pm

CLASSICAL

★ **BENAROYA HALL** Strauss' Zarathustra: Seattle Symphony, \$21-\$121

★ **BREMERTON PERFORMING ARTS CENTER** Dvo ák the Romantic: Bremerton Symphony Orchestra, 7:30 pm, \$8-\$26

★ **CHAPEL PERFORMANCE SPACE** Dialectical Imagination, 8 pm, \$10

★ **ST. MARK'S CATHEDRAL** Seattle Sings! Choral Festival: Guests, free

★ **TACOMA RIALTO THEATER** Fantasia: Tacoma Concert Band, guests, 7:30 pm, \$18-\$36

SUN 10/11

LIVE

AQUA BY EL GAUCHO Ben Fleck, 6 pm, free

BARBOZA the Lonely Wild, Western Haunts, Cloud Person, 8 pm, \$12

★ **CAFE RACER** The Racer Sessions, 7:30 pm, free

CHOP SUEY Re-Ignition, Fred Roth Revue, Nital Etch, 8 pm, \$6

★ **CROCODYLE** Murs, Red Pill, King Fantastic, 8 pm, \$16

EL CORAZON Water Rats, Wolf Antlers, guests, 9 pm, \$7

HIGH DIVE Cure for the Common, TubaLuba, 8 pm, \$7

★ **JAZZ ALLEY** Hot Tuna, Through Oct 11, 7:30 pm, \$39

KELLS Liam Gallagher

LITTLE RED HEN Open Mic Acoustic Jam with Bodacious Billy: Guests, 4 pm

NECTAR Nappy Roots, the Hooky's, the Bad Tenants, Mr. Hi-Def, 8 pm, \$12

NEUMOS OTT, Plantrae, Photonic Boom, 8 pm, \$15

★ **THE ROYAL ROOM** Annie Ford, 7:30 pm

★ **SEATTLE CENTER** Modern Sky Music Festival: Gang of Four, Ariel Pink, New Pants, the Black Lips, Song Donye, Hedgehog, Mirel Wagner, Miserable Faith, guests, 1 pm, \$48/\$150 VIP

★ **STUDIO SEVEN** Carnifex, Blacktongue, Lorna Shore, the Last Ten Seconds of Life, Prometheus, Among The Mayans, 5 pm, \$15/\$18

SUBSTATION William Hall, Nestoria, Thezim, Arock, 8 pm, \$8

SUNSET TAVERN Kopecky, Boom Forest, 8 pm, \$15

TIM'S TAVERN Kirsten Silva's Seattle Songwriter Showcase: Guests

TRACTOR TAVERN David Cook, Andrew Ripp, 8 pm, \$25

★ **THE TRIPLE DOOR THEATER** Greg Brown, 7:30 pm, \$40/\$45

★ **VERA PROJECT** Hinds, Public Access TV, 7:30 pm, \$12

★ **THE TRIPLE DOOR THEATER** Greg Brown, 7:30 pm, \$40/\$45

★ **VERA PROJECT** Hinds, Public Access TV, 7:30 pm, \$12

JAZZ

THE ANGRY BEAVER The Beaver Sessions: Guests, free

★ **BENAROYA HALL** Wayne Shorter Quartet, 8 pm, \$23.75-\$65

★ **C&P COFFEE COMPANY** Noah Peterson, 3 pm

DARRELL'S TAVERN Sunday Night Jazz Jam: Guests, free

★ **HARISSA** Sunday Bossa Nova: Dina Blade, 6 pm, free

HOPVINE PUB Miss Miller & the Swells, free

SEAMONSTER The Chaz Lipp Group, Cephalopod, 7 pm

★ **SERAFINA** Alex Guilbert Trio, 10:30 am

★ **TULA'S** Jazz Police, 3 pm, \$5, Jim Cutler Jazz Orchestra, 7:30 pm, \$8

★ **VITO'S RESTAURANT & LOUNGE** Ruby Bishop, 6 pm, free; the Ron Weinstein Trio, 9:30 pm, free

★ **THE HIDEOUT** Industry Standard: Guests, free

★ **MOE BAR** Moe Bar Monday: DJ Swervewon, Jeff Hawk, DJ Henski, 10 pm, free

★ **RE-BAR** Collide-O-Scope: Guests, Second and fourth Mondays, 6 pm, \$7

★ **THE HIDEOUT** Industry Standard: Guests, free

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guests, 9 pm, \$10

★ **REVOLVER BAR** Jazz Brunch: DJ Vi, 11 am

CLASSICAL

★ **BENAROYA HALL** Lang Lang with the Symphony: Seattle Symphony, Lang Lang, 2 pm, \$90-\$152

★ **MOUNT BAKER THEATRE** A Royal Opening: Whatcom Symphony Orchestra, 3 pm, \$14-\$49

★ **SEATTLE PUBLIC LIBRARY, WEST SEATTLE BRANCH** Ladies Musical Club, 3 pm, free

★ **ST. MARK'S CATHEDRAL** Compline Choir, 9:30 pm, free

★ **THE HIDEOUT** Industry Standard: Guests, free

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★ **RE-BAR** Collide-O-Scope: Guests, Second and fourth Mondays, 6 pm, \$7

pm, free

★ **AMBER RESTAURANT** Folias, 6 pm, \$10 for tango class and practice/\$5 dance only/free to watch

★ **AQUA BY EL GAUCHO** Ben Fleck, 6 pm, free

★ **BARBOZA** Autre Ne Veut, Gems, 7:30 pm, \$15

CAFE RACER Jacobs Posse

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CONOR BYRNE Country Dancing Night: 9 pm, Caleb and Walter, 9 pm, free

CROCODYLE Civil Twilight, Dreamers, 7 pm, \$13

HIGH DIVE Zealandia, Von Stomper, 8 pm

HIGHLINE Manilla Road, Savage Master, Skelator, Xoth, 9 pm, \$10/\$12

J&M CAFE All-Star Acoustic Tuesdays: Guests, 9 pm, free

KELLS Liam Gallagher

LO-FI The Malady of Seven Dials, Dionvox, Ventirosa, \$6

THE MIX The 350s, 8 pm

MOORE THEATRE Slash, RavenEye, 6:30 pm, \$37

NECTAR Pickin' on Zeppelin, Ragged Union, the Pickup Truckers, 8 pm, \$7

★ **NEUMOS** IAMX, Nyves, Mr. Kitty, 8 pm, \$20

PARAGON You Play Tuesday: Guests, 8 pm, free

★ **PARAMOUNT THEATRE** Beirut, 7:30 pm, \$32.75

★ **Q NIGHTCLUB** Rare Air: KO Solo, DJ Explorateur, DJ Veins, free

SEAMONSTER RL Heyer, 8 pm, McTuff Trio, 11 pm, free

★ **SHOWBOX SODO** New Politics, Andrew McMahon in the Wilderness, 6:35 pm, \$25/\$28

★ **THE SHOWBOX** Dean Ween Group, 8 pm, \$23.75/\$26.75

★ **SKYLARK CAFE & CLUB** Baby Ketten Karaoke: 9 pm, free

SUNSET TAVERN The Wind + the Wave, the Local Strangers, 8 pm, \$8

TIM'S TAVERN Open Mic: Linda Lee, 8 pm

★ **THE TRIPLE DOOR THEATER** Daby Touré, 8 pm, \$25-\$35

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SAT OCTOBER 31ST

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THEEDissatisfaction

Why MOHAI's *The Legacy of Seattle Hip-Hop* Exhibit Is a Failure

BY CHARLES MUDEDE

“We cannot not periodize,” wrote the American culture critic Fredric Jameson. We cannot not agree with this assertion, which has guided my writing on local hip-hop for the past decade. The 35 years of beat production, rapping, dancing, and art must be organized into clear blocks of time. Rappers like Geo from Blue Scholars are in the habit of playfully mocking the way I periodize post-Sir-Mix-A-Lot 206 hip-hop into waves. For example, Silent Lambs Project, Black Anger, and Source of Labor are part of the first wave (1993–2002); Framework, Macklemore, and Abyssinian Creole are in the second (2003–2007); Kingdom Crumbs, Mad Rad, and THEESatisfaction are in the third (2008–2013); and so on.

This kind of organization helps capture a sense of the evolving spirit of local hip-hop but also makes the scene's growth intelligible. And it is this intelligibility that is badly missing in the Museum of History & Industry's exhibition *The Legacy of Seattle Hip-Hop*.

Curated by Jazmyn Scott and Aaron Walker-Loud, the show suffers from being a blooming confusion of images, bits of facts, snippets of interviews, flyers, old-school boom boxes, samplers, mixing equipment, and so much else. It's really hard to figure out where all of it begins and ends, and how all of it came together to form one of the most vibrant hip-hop communities on the West Coast. The moment you enter, you are faced with a street-sized work of graffiti art. We are informed by a display label that it's by one “SPEC SWIZARD,” who has been making art and beats since 1978. (There is also

sped-up video of the artist making the work.) Though it's a nice image, this is a strange way to open an exhibit about Seattle, which has always been far more about the MC, and more recently the producer, than the graffiti artist. The art and music, which plays on the video, seem unrepresentative, floating in the room like a balloon held to the ground by the thinnest of strings.

SPEC SWIZARD, who is also known as Specs One, may have begun in the late-1970s, but his art, and particularly his music, which is what he's mostly known for in the area, came alive in the 1990s. In my scheme of things, he is classified as first wave (though he did make a big mark as a second waver in 2004 with *Return of the Artist*, and his low-tech style inspired the defining sounds and science-fiction themes of the third wave).

The section dedicated to the history of 206 hip-hop (it's on the left side of the entrance) is a bit of a mess—none of the pictures, video footage, magazine covers, and memorabilia obviously match the information on the display cards. Though I'm familiar with the scene, I found the presentation of the history hard to follow. I also stared at the cover of a *Billboard* magazine that featured a woman called Shakira. (Was she from Seattle? I was mystified.) I looked at the cover text: a story about Quentin Tarantino, a story about Third Eye Blind, and then, finally, a story about the

rapper Grynch, who is known in our scene for a local hit, “My Volvo,” which is arguably the “My Hooptie” (by Sir Mix-A-Lot) of its moment (which in my scheme is second-to-third wave). How hard would it have been to make this jumble a bit more focused?

If the curators are assuming that people walk into the exhibit knowing jack, they fail to present a very thorough picture of the scene they're depicting. If, however, they're trying to cater to people who know a thing or two about Seattle hip-hop, they're in even worse trouble.

Scott and Walker-Loud have organized the exhibit into sections that represent hip-hop's five elements: rapping, producing/DJing, dancing, art, and fashion. (This order, by the way, is not universally accepted; many, such as myself, exclude fashion.) The cost of ordering the exhibit into a synchronic, rather than diachronic, show is that only through time can one see, hear, and discover the evolution of an art form, see precisely what has changed, see how these changes are responding to developments in technology or economics.

For example, the Massive Monkees (a local breakdance crew that achieved world-class fame in 2004) are not the same as the breakdancers of the 1980s in many ways. For one, those in the 1980s were much more like robots and had a Cold War-era preoccupation with space travel (listen to Keymatic's “Breakin' in Space,” 1984). The dancers in Massive Monkees, on the other hand, have a super-fluid style that recalls the promised wonders of bioengineering. This exhibit lumps them together, as if “breakdancing” were just a single, undifferentiated commodity, rather than a dynamic form that has evolved, and continues to evolve, with the music that scores it.

It's admirable that a local museum would put together a show dedicated to a local art movement that has been historically overlooked, despite its cultural importance. In that sense, *The Legacy of Seattle Hip-Hop* is worth seeing. Maybe next time they'll get it right. ■

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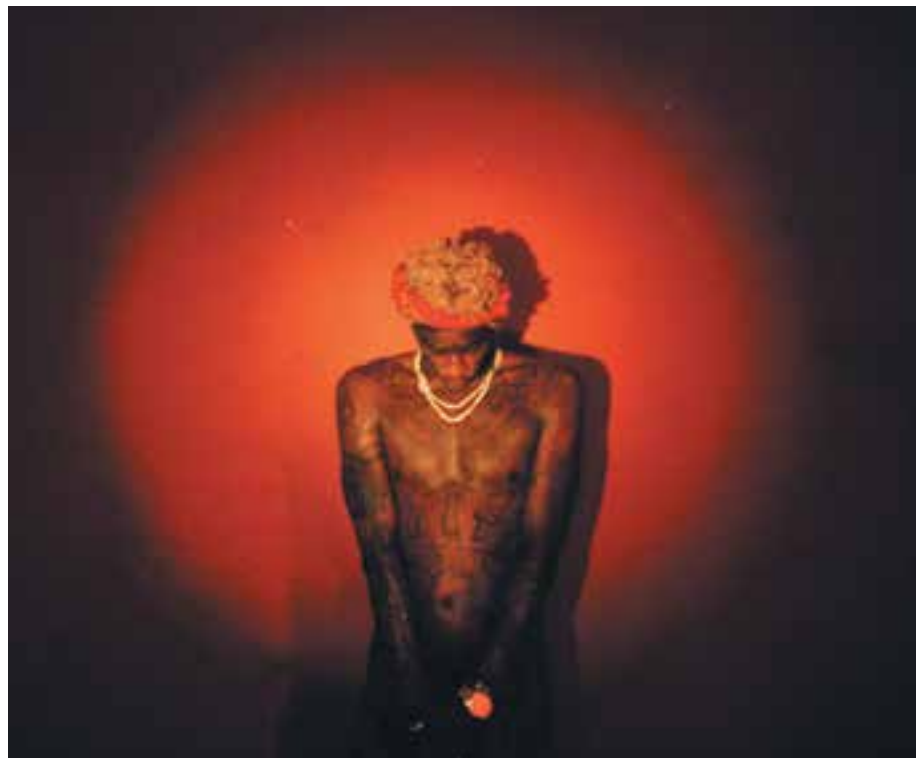
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YOUNG THUG *Author of a fuckless, gender-flouting gangster persona.*

Thundercat, Young Thug, WOKE, and More

BY LARRY MIZELL JR.

Slime Season, Flu Season, Season of the WitchBass god Stephen Bruner, known the world over as Brainfeeder mainstay Thundercat, who has been playing his thunderbroom all over lately. I know I wrote about how much I loved his "Them Changes" already, but the video for that jam—in case you missed it—is some high-pro melancholy that's perfect for your October gloom-trip. I love in just one track off of *To Pimp a Butterfly*, Thundercat, Flying Lotus, Kamasi Washington, and George Clinton brought the vanguard of rap, jazz, beat, and funk to the same table—or just illustrated how they're all just points in the continuum of black music. (Attempting to define these things for those people whom it was not created to free and nourish is just not anything I'm interested in, so funk dat.)

Speaking of the power of collaboration, sleep not upon the *Adult Swim Singles 2015* compilation up for free download. Not only will you find the new Shabazz Palaces loogie "The Mystery of Lonnie The Don"—you'll get "The Lavishments of Light Looking," the first and hopefully not last single from WOKE, the certifiable supergroup of Flying Lotus, Thundercat, and Shabazz Palaces—with no less than George Clinton guesting on the track. No big deal. The possibilities inherent in those guys being in the same creative zone are endless—endless as the horrors of our sick society's quickening meltdown. (Raise your hand if you need a mental-health month.) Any ol' ways, go see 'Cat when he lands here—and for the love of god, don't let him go back to Lost Lake.

To a lot of trad rap heads—who historically keep the finger they would otherwise

keep on the pulse of what's going on right up their fuckin' asses—most ATL rap is identical gibberish with triplet hi-hats (and being only half-right is not being right, IMO), and rap's keynote weirdo Young Thug is pretty much the Antichrist, given his fuckless gender-flouting gangster persona. His latest *GQ* interview, where he explains how he's been wearing women's clothes since his teens, should only reinforce that. Go see him unhinge his snake jaws and drool pure Mars water onstage at Showbox Sodo on Thursday, October 8. Also appearing: Tory Lanez, DJ Famous, and Seattle/Tacoma rapper Huey P, who's currently readying his *206253* release.

That same night, though, is the album release party and tribute show to the dearly departed Jesse "Byrdie" Watson up at Nectar—featuring a roster of heads who collaborated with or just had love for the man. Grynch, Clockwork (reunited for their first show in, like, *years*), Certified Outfit, Jazz Digga, Jewels Hunter, DJ Roc Phizzle, and the night's host D-Sane, who assembled and produced the posthumous *Byrd's Eye View* album, will all be honoring the memory of one of the 206's most beloved figures.

Meanwhile, if you're looking for some new Seattle voices to excite your ear holes—you should be checking the smooth tunes of one Nyles Davis, a rapper/producer (check his SoundCloud page) who's been water-bending his true-to-here wave into something coherent and cool. Be safe out there, kids. ■

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Viral

Tacoma Art Museum's *Art AIDS America* Is a Messy Masterpiece That Reframes the Past 40 Years of American Art. NBD.

BY JEN GRAVES

It was a glorious party.

There was a gym in the Castro where all the hottest boys went in the 1970s. They curled, pressed, and celebrated at a safe remove from the loathing of millions, laying their sweaty bodies out on brown leather benches.

Stretched like the Shroud of Turin, and contained within a Plexiglas box ringed by a golden frame, the actual leather of one of those workout benches hangs at the Tacoma Art Museum today.

It's a work of art by Daniel Goldstein, who made it in 1993 when the gym gave away its old, stained stuff. Goldstein didn't see it as trash. He noted a strange power in its salty, ghostly profile. He saw an animal hide that had unwittingly become a recording device, a relic from the collective body of the first generation hit by AIDS.

That piece glows and pulses at the center of a crowd of 127 artworks in *Art AIDS America* at TAM. *Art AIDS America* is an epic and a national treasure. It's the first time curators have hypothesized that this epidemic was the defining force that changed American art of the 1980s and 1990s—that American art would not be what it is now without AIDS.

That's an intriguing and daring proposition that deserves to be discussed at the highest levels of the art world. When *Art AIDS America* travels to New York, Chicago, and Atlanta in 2016 (it had a small preview in Los Angeles last summer), it will be at low-profile museums, despite being strong enough artistically for any of the major institutions. How did TAM pull it off?

A mound of credit goes to TAM curator Rock Hushka, who toiled on *Art AIDS America* for more than 10 years, and TAM director Stephanie Stebich, who backed him in producing both the exhibition and a forthcoming book.

"We'll leave the blue-chip stuff" to bigger museums, Stebich said to me.

Behind the scenes, *Art AIDS America* is a

litmus test for what American museums can accomplish in 2015. Bigger usually does mean better in terms of permanent holdings, but in generating new ideas, large institutions are often hamstrung by their own scale, and by the pressure to behave like big businesses.

For now, it needs to be said straight up: Little old Tacoma Art Museum is doing more to advance the story of American art than any other museum in the Pacific Northwest. *Art AIDS America* is not perfect. Its incarnation in the galleries is far too crowded; the museum should have emptied all its galleries for this. As much as you can, push through that surface problem, even if you find it frightening to confront the messy, contradictory ideas and bodies the show manifests.

AIDS is a force that remains unspoken when many of the leading artists of our time are presented and discussed, except when their works directly reference HIV or AIDS. I'm referring to artists like Jasper Johns, Felix Gonzalez-Torres, Jenny Holzer, Robert Gober, Nan Goldin, Charles LeDray, Annie Leibovitz, Kiki Smith, Keith Haring, Barbara Kruger, Scott Burton, Ross Bleckner, Catherine Opie, Lari Pittman, and Darren Waterston.

All those artists are in *Art AIDS America*. The lineup is impressive.

But *Art AIDS America* is more than a list, it's a trifecta. It has brilliant leading artists. Its rhetoric is driven by strong and bold ideas. And it introduces obscure, deserving artists like Hugh Steers and Ray Navarro (who I predict will become a new favorite after this show), both of whom died young.

Of all the artists in *Art AIDS America*—76 male, 21 female, and 1 trans—33 are self-identified as HIV positive, while 23 have died of HIV-related causes.

TAM curator Hushka began dreaming of *Art AIDS America* in graduate school, where he wrote his thesis on activist group Gran

Fury. Gran Fury hovers over TAM like a visitation, in a large-scale projected re-creation of the group's landmark 1987 window display in New York at the New Museum. Its dark glow excoriates Ronald Reagan, Jerry Falwell, and other power players who threw vitriol at dying people and stymied research that might have saved their lives in the early, raging years.

Jonathan Katz is Hushka's cocurator, a devoted scholar, and an impenitent provocateur. He also cocurated *Hide/Seek: Difference and Desire in American Portraiture*, the landmark queer exhibition that traveled the nation picking up protests from the Catholic Church. It, too, spent a season at stalwart TAM (in 2012).

Katz happens to have worked out on those actual leather benches in the Castro. His sweat is in the gallery.

When Hushka gave his opening remarks for the exhibition last week, in front of a group of press people, he broke down and cried. I've been writing about Hushka for 15 years, and his presence is unfailingly deadpan. I'd never seen anything like this.

Well, yes, but *Art AIDS America* is about Katz and Hushka, right? That feels like too narrow a reading. I think their sweat and tears are visible in this exhibition, rather than hidden, for meaningful reasons.

There are two kinds of works in *Art AIDS America*. First are the ones you expect. They're loud, vociferous, mournful, classics of the AIDS art genre, fearlessly explicit on multiple fronts.

They bleed: Robert Sherer's beautifully rendered sweet william flowers drawn in HIV-negative and HIV-positive blood; sado-masochistic performance rituals where HIV-positive Ron Athey and HIV-negative Julie Tolentino flirt with the reality of seroconversion.

They are sexual: A large painting by Lari Pittman called *Spiritual and Needy* (1991–92) is an ornamental fantasia of dripping, throbbing body parts and glowing messages like "f-me!" and "69."

And they depict illness and death, as in Mark Morrisroe's 1989 Polaroid self-portraits, so frank that they keep an element of Morrisroe irrepressibly alive.

You don't expect the works that are sly,

quiet, and indirect, continuing to pump out meanings through ambiguity. They defy the notion that AIDS was a brief, "tragic tangent" that's now over; rather than a productive, present-tense line of artmaking, Katz says. That AIDS meant *only* death, rather than that it meant and means so very many things.

In fact, almost nothing about AIDS is over. A new HIV infection is diagnosed in the United States every 10.5 minutes, and according to data from the Centers for Disease Control and Prevention, that rate has increased recently.

The first gallery immediately presents the tension between expressiveness and restraint. There are segments of the AIDS Memorial Quilt and drawings that you may never recover from, they will so thoroughly rend your heart, made by Larry Stanton at the hopeful start and tragic end of his final hospital stay. There is a photograph of a trashed New Jersey bedroom that Peter Hujar took in 1985, as part of a series of civic ruin shots, not apparently about AIDS at all. Charles LeDray says his teddy bear from 1991, costumed impeccably and lying in a white-satin coffin in a glass vitrine, is not AIDS-related—but he gladly approved it for this exhibition anyway.

As Hushka and Katz like to say, even when it's not about AIDS, it's about AIDS.

It may be hard to see now, given recent museum exhibitions reclaiming the importance of feminist, performance, African American, and Latino art, but for a very long time, museums and art-history departments presented the blank stares and formal innovations of minimalism and conceptual art as the highest forms of high art in the late 20th century. The "death of the author" (and the rise of the viewer) was a popular idea in postmodernism—until those authors actually started dying, Katz notes.

But even when things got real, art couldn't. If artists wanted to be in museums, they couldn't freely express what they were experiencing related to HIV and AIDS. Any museum that got federal funding was forbidden to display work that made explicit reference to homosexuality or AIDS, thanks to a legal statute authored by then-North Carolina Republican senator Jesse Helms.

AIDS itself, sexual identity, and the ways

Tacoma Art Museum is doing more to advance the story of American art than any other museum in the Pacific Northwest.

AIDS manifested the filter of preexisting American conditions of race, gender, class, and religion? These were still all off-limits, and remained so within the genteel walls of museums (and still remain so in plenty of museums).

Artists smuggled their real lives into works that looked like minimalism, and continue to. Gonzalez-Torres

is a classic example of what mainstream art history terms "postminimalist," but what Katz would simply call post-AIDS, meaning any art, even to this day (in Seattle, for example, take Lead Pencil Studio), "using subterfuge to instill expressive meanings in works that seem to have no social or political content."

Smuggling.

At TAM, you see Gonzalez-Torres's giant blue-and-silvery beaded curtain from a distance at first, at the end of an ascending pathway, and it appears light, airy, almost disco. But then you walk through it. You feel it push back. Those twinkling beads are so heavy.

Gonzalez-Torres said he wanted to be like HIV, which tricks the immune system into manufacturing the very material it's designed to destroy. He saw museums as an immune system that "protected" people from the likes of him—gay, brown, born in a communist country, painfully mortal. So he designed his art to infiltrate, to appear acceptable to the point that museums pumped it back out again. He died before he turned 39, but his art still spreads. ■



the Stranger

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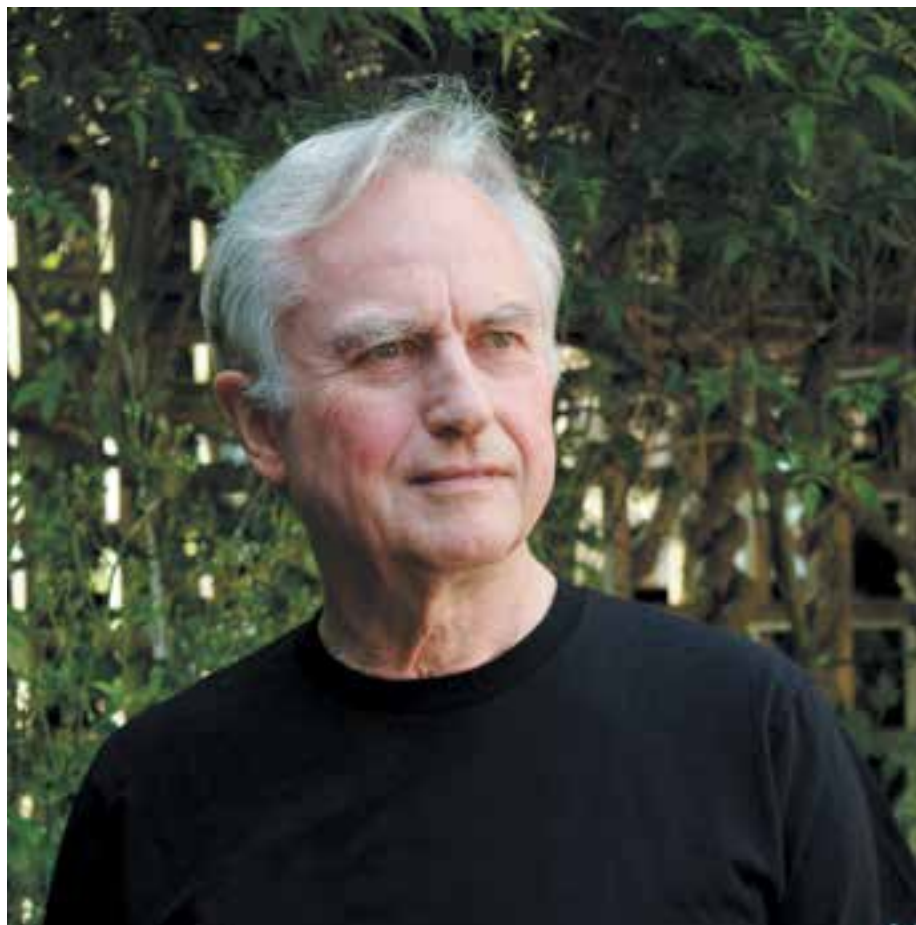
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BOOKS



RICHARD DAWKINS Author of the decidedly not-controversial memoir *Brief Candle in the Dark*.

The Real Meme

Richard Dawkins Talks About His New Memoir
(While I Keep Asking Him About Atheism)

BY SEAN NELSON

Richard Dawkins, the evolutionary biologist and atheist, has just published the second volume of his memoirs, *Brief Candle in the Dark*. The follow-up to *An Appetite for Wonder* covers the period following the publication of his first book, *The Selfish Gene*, in 1976, through the massive success of *The God Delusion*, and his emergence as that rarest of contemporary figures: a public intellectual who actually knows what he's talking about. It's not easy to make compelling drama from what essentially amounts to four decades of increasing glory and acclaim, but Dawkins is a deft (if sometimes pedantic) stylist with a truly fascinating mind. Given the chance to interview him by phone, I was especially interested in the tension between his eminence as an outspoken atheist scientist and his position as a media figure in a resolutely colloquial culture. He indulged my occasionally faltering questions but was eager to steer the ship back to *Brief Candle*, for reasons one needn't be an Oxford don to discern.

It's often said that 9/11 kick-started the conversation about atheism in the mainstream. I'm wondering what your impression is of the hunger for that conversation 14 years on.

I think 9/11 did have quite a lot to do with it. For me, it was the realization of the pow-

er of faith. It happened to be the Islamic faith. Faith itself does have a great power over the human mind, and it comes, I think, from infant indoctrination. You're taught as a child that you have this faith and that faith is a virtue, faith being belief without evidence.

Yet belief without evidence is kind of immunized against reason. It's immunized against persuasion. All the faiths are guilty of teaching children that belief without evidence is a virtue, from the story of doubting Thomas in Christianity to the extremely strong statements of Islam. Of course, a vast majority don't do anything of the kind, but if you teach children that faith is a virtue, then you can't be too surprised when a minority of them take it seriously.

It seems like what you just said is at the heart of a lot of people's objection to the work that you and your co-irreligionists do. To interrogate the idea that terrorist acts are a natural if not inevitable outgrowth of faith itself is an idea that—

Yes. I think that's exactly right. Sam Harris put it rather well. He said, "The thing you have to understand is these people really believe what they say they believe." It's hard for many of us to grasp.

Right. But the objection is that in discrediting faith, you're generalizing about a massive group of people. I mean, obviously

that's an idea that you must have come up against many, many times. Has your opposition to it changed—not to say *evolved*—in any way over the years?

It's what I tried to say a moment ago: The vast majority of people who are brought up in faith do *not* do these horrifying things—I'm often accused of lumping everybody, and I don't do that—but it only takes a minority, and you're going to get a minority if you teach a thousand children that faith, belief without evidence, is a virtue. Then it may be that only 10 of them put that into practice, but that's all it takes. When you tell a million people, 10 percent of that is a very large number.

I think a lot of people also object to what they consider the arrogance of the atheist movement.

I think "arrogance" would be the wrong word to use. I would call it "rational." I mean, if there is any arrogance around here, it would not be with the atheist, it would be with the religious people who claim to know god. Who claim to know what god wants, who claim to know what the right thing to do by god is. That's arrogance, if you like. It's also arrogance to suggest that our little tiny pocket of life of this little speck of dust welling around a rather insignificant star is what the universe is all about—now that's arrogance.

Right, but what about arrogance on an interpersonal level, when people who are religious believers, even in a tentative way, feel they're being called stupid for believing an idea you're attempting to discredit?

Yes. I fear what happens is that people identify with their belief, so if you criticize their belief, they think you're criticizing them. I'm very happy to say that certain beliefs are stupid. I'm very happy to say that young earth creationism is hyper-ignorant, or stupid. People then take that personally—they think I'm saying that *they're* stupid. Most probably, actually, they're ignorant. Ignorance is no crime. Most people who are young earth creationists simply don't know the facts, and if we could only get across the facts—and people like me, philosophers, have tried to get across those facts—then there wouldn't be any young earth creationists.

Do you understand why people do make that leap past the logic of what you're saying to only hear the insult?

I suppose I do. There's this phrase "identity politics," which I get. There are people who identify so strongly with their religion that they feel a kind of loyalty bond to it, and they feel not only are they being insulted but their whole group is being insulted. I can't help that. I'm a rationalist. I'm a scientist. I want to tell it like it is. Young earth creationism is nonsense. I will say it's nonsense. I will demonstrate why it's nonsense. If somebody thinks that's a personal insult, that's their problem.

This gets right back into the issue of the wide readership. There is your primary source material, the long career you've

had as a distinguished scientist. But then there's also your persona and your presence as a kind of celebrity, a public intellectual. There aren't very many public intellectuals reaching a particularly wide audience. I've always been curious about how you feel about that interaction.

Well, you're saying that the image that I project is rather different from the image that you get from my autobiography. I'm guessing in the autobiography I come across as quite humorous and genial and kindhearted. That's the real me, anyway. The real me is that which you find in my autobiography, in *Brief Candle in the Dark*.

Just to clarify, that's actually not exactly what I'm saying. I meant to ask more about the sort of dual nature of your career. I guess the real question is what is it like for you to be a thinker and a rationalist in a media environment that is almost intrinsically irrational?

Yes, there is that. I gain encouragement from the public speaking events that I do. I'm just embarking on a tour of the United States, presenting *Brief Candle in the Dark*, and I get hugely enthusiastic responses from people who want their books signed and who usually exchange a word or two while I'm signing their books, and I get the feeling from them that I'm getting across, and that these are people who are like-minded and think rationally and are good people, and so I take encouragement from that. I'm not that much of a celebrity. I mean, I don't get recognized in the streets all the time.

I would feel remiss if I didn't ask about your experience of social media, Twitter in particular. A lot of your tweets have been very controversial.

I mean, that's so far away from *Brief Candle in the Dark*, it's almost not worth bringing into the same conversation.

I understand what you mean. But the question I guess I keep failing to actually ask, and I apologize, is precisely about this idea: That if people aren't attuned to what the rest of your work is about, don't your book and your Twitter presence become sort of equal?

I agree that is unfortunate. I guess the problem is I really am a lover of truth, and when I see nonsense things spouted, I can't resist the temptation to expose it. When you've got 140 characters, the exposing of nonsense as briefly as that can seem a bit terse. It literally is terse, of course, because that's what brevity means.

Does it trouble you personally to be misunderstood in that way?

Yes, it does, and maybe it's a mistake when I try to clarify in order to reduce the misunderstanding. It can sometimes make it worse. I suppose the alternative is simply to keep silent, and that's something I find very difficult. When I see nonsense, I like to expose it. ■

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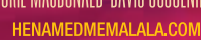
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FILM



99 HOMES No illusions about American capitalism.

Bailing Out the Winners

The Brilliant *99 Homes* Pits the Growing Underclass Against Itself

BY CHARLES MUDEDE

There is a very interesting, even mythical motel at the core of *99 Homes*. It is the place where middle-class white families end up after they've been evicted from their suburban homes. It is a purgatory between the American dream and the American nightmare. The families staying here are on the way to becoming members of the vast and expanding underclass. Lots of blacks and Latinos also live in this motel of misery; they play very loud music and walk about the place with a menacing air.

When a white unemployed construction worker, Dennis Nash (Andrew Garfield), his mother, Lynn Nash (Laura Dern), and his son, Connor Nash (Noah Lomax), arrive at this motel after their home is foreclosed by a ruthless real-estate raider, Rick Carver (Michael Shannon), they are greeted by other white and destitute families. As Dennis Nash prepares to unload his belongings from his truck, he tells a former suburban mom that he and his family are staying for only a couple of nights to sort things out. He wants his boy to return to his regular well-funded school. He wants to get his nice brick house back. He has a solid work ethic and the will to reverse all of these misfortunes. The woman informs him that she and her family also thought the exact

same thing when they arrived at the motel a long time ago. They too thought it would be temporary, a week at best, and order would be restored. But once you are here, there is only way to go: down.

But a miracle happens to Dennis Nash. He is offered a job by the very man who evicted him, Rick Carver. These are the first years of the Great Recession (2009 to 2010). There are no jobs for nice people who want to build homes. The only work left is throwing people out of homes, profiting from the debris of the subprime crash, and running quick scams on government housing agencies. Nash, who desperately wants his house and old life back, accepts the offer. But here is where the genius of director and cowriter Ramin Bahrani shines: Nash must first clean a house filled with feces and piss to get the job. He does it. For \$50. And the moment when he is in the middle of human waste with a shovel in his hands is the moment he makes a transition from one side of the foreclosure crisis (those who are losing everything) to the other (those who are getting rich fast). Once he has cleaned the house of shit, he can finally make the kind of money that gets him out of the motel of misery and back into the suburbs.

At once realistic and fabulistic, *99* ►

99 Homes

dir. Ramin Bahrani
Wide release

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◀ *Homes* is Bahrani's best film (second is *Plastic Bag*, third is *Goodbye Solo*). The realistic sections involve the brutal and sometimes hard-to-watch evictions. People keep saying the same dumb things when they are confronted with an eviction notice: We have a lawyer; we talked to the bank, the judge told me I had a 30 days to make an appeal, you have no right to be on my property. And they are told, again and again, this is no longer their house, it is owned

by the bank, and they must vacate it immediately. The law is not about them or their debts or their troubles or their feelings. It is about the law.

Once Nash begins to work on the other side, however, he soon sees that homeowners are the suckers of his society. They go into debt for things they do not need (swimming pools, home improvements, extra cars), and they live beyond their means and foolishly believe that hard work is rewarded all the time. Carver, played brilliantly by Shannon (an Oscar is in order for his performance), is actually more clear-sighted than his victims. He has a deep understanding of the economics of housing, and he is a bad guy only because he has no illusions about American capitalism. But those who do are the ones who eagerly borrowed from the banks for what the soul singer D'Angelo once called "a slice of the devil's pie."

This is why if you are a critic of capitalism,

you will have to side with Carver and not his victims. There is little ideological nonsense in his head. There is a good reason for his indifference to the pleas of the evicted. They are sheep bleating utter rubbish. They still believe that the system is fair and that the

law is on their side. They have it in their heads that America works for them (white, Christian, faithful to family values) and not for the bankers and their bottom line. When they finally realize what

the game is all about, it's often too late. "Kill Bankers" is scrawled on the wall of the fore-closed home.

Carver's speech on the true nature of capitalism surpasses the famous lines delivered by corporate raider Gordon Gekko (Michael Douglas) in *Wall Street* (1987). "Greed is good," says Gekko. "Greed works. Greed clarifies, cuts through, and captures the essence of the evolutionary spirit. Greed, in all of its forms; greed for life, for money, for love, knowledge, has marked the upward surge of mankind." This is much too poetic for sober Carver. He doesn't give a fuck if greed is bad or not; he just doesn't want to be one of the millions of duped Americans who eventually end up at the motel of misery. "America doesn't bail out the losers," he says. "America was built by bailing out the winners." ■

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THE WALK A film that makes you feel like a man on a wire.

The Walk Isn't Perfect, but It's Thrilling

BY KATHY FENNESSY

The Walk is many things—a docudrama, a caper film, an action-adventure spectacular—but one thing it isn't is redundant. When a Hollywood filmmaker like Robert Zemeckis (*Back to the Future*, *Flight*, the execrable *Forrest Gump*) revisits historical events, like French wire-walker Philippe Petit's stroll between the World Trade Center towers, that already appeared in a documentary (James Marsh's Oscar-winning *Man on Wire*), it's understandable to question why the veteran director couldn't come up with an idea of his own. It's just as understandable to expect him to smooth out a story told with more wrinkles elsewhere, except things aren't quite that simple.

The Walk
dir. Robert Zemeckis
Wide release

Granted, the movie doesn't get off to the most promising start as Petit makes his introduction from atop the Statue of Liberty with the Manhattan skyline, circa 1974, arrayed behind him. He looks directly at the camera—at us—and narrates by way of his 2002 memoir *To Reach the Clouds*. Outfitted with a light-brown wig and dark-blue contact lenses, Joseph Gordon-Levitt looks more like one of Zemeckis's much maligned motion-capture characters than a real person. Then there's the actor's accent. To his credit, he commits like a man possessed, but he never fully convinces. Fortunately, that becomes less of a distraction as Zemeckis cranks up the gears of his film machine.

First, he flashes back to Petit's childhood, during which the provincial lad discovers tightrope walking. Expecting more from their son than being an acrobat, his parents kick him out. But he thrives on the streets, where Parisians stuff his hat with francs and he meets folk singer Annie (Charlotte Le Bon), who becomes his girlfriend, and Czechoslovakian funambulist Papa Rudy (Ben Kingsley), who becomes his mentor.

Unlike Tom Hanks's sweet and simple *Forrest Gump*, Gordon-Levitt plays Petit as the cocky motherfucker he surely was—it takes balls of steel to think you can walk between two 110-story towers without a net—but Papa Rudy teaches him to respect his audience. Without them, there's no show. At this point, it becomes clear that Zemeckis is Papa Rudy. He doesn't simply aim to tell a story that's been told before, he wants to put us in Petit's toe shoes in a way a documentary never could. Faced with scant footage depicting the walk, Marsh relied on shadowy reenactments in which actors depicted Petit and his accomplices like a gang of thieves in a French heist picture.

So *Man on Wire* was already a narrative feature of sorts, but once Zemeckis gets to the planning of the coup, as Petit terms it, he confirms his reputation for wrangling state-of-the-art special effects to chest-tightening, palm-sweating ends (especially in IMAX 3-D). Knowing that the subject will survive this gravity-defying feat makes no difference; you're right there with Petit every perilous step of the way. Between Gordon-Levitt's balletic grace and the director's hyper-realistic depiction of steely, cloud-scraping structures that no longer exist, Zemeckis justifies the existence of *The Walk*. Is it perfect? Not hardly. Is it thrilling? Hell yes. ■

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FREE WILL ASTROLOGY
BY ROB BREZSNY

For the Week of October 7

ARIES (March 21–April 19): If I warned you not to trust anyone, I hope you would reject my simplistic fearmongering. If I suggested that you trust everyone unconditionally, I hope you would dismiss my delusional naiveté. But it's important to acknowledge that the smart approach is far more difficult than those two extremes. You've got to evaluate each person and even each situation on a case-by-case basis. There may be unpredictable folks who are trustworthy some of the time, but not always. Can you be both affably openhearted and slyly discerning? It's especially important that you do so in the next 16 days.

TAURUS (April 20–May 20): As I meditated on your astrological aspects, I had an intuition that I should go to a gem fair I'd heard about. It was at an event center near my home. When I arrived, I was dazzled to find a vast spread of minerals, fossils, gemstones, and beads. Within a few minutes, two stones had commanded my attention, as if they'd reached out to me telepathically: chrysoprase, a green gemstone, and petrified wood, a mineralized fossil streaked with earth tones. The explanatory note next to the chrysoprase said that if you keep this gem close to you, it "helps make conscious what has been unconscious." Ownership of the petrified wood was described as conferring "the power to remove obstacles." I knew these were the exact oracles you needed. I bought both stones, took them home, and put them on an altar dedicated to your success in the coming weeks.

GEMINI (May 21–June 20): George R. R. Martin has written a series of fantasy novels collectively called *A Song of Ice and Fire*. They have sold 60 million copies and been adapted for the TV series *Game of Thrones*. Martin says the inspiration for his master work originated with the pet turtles he owned as a kid. The creatures lived in a toy castle in his bedroom, and he pretended they were knights and kings and other royal characters. "I made up stories about how they killed each other and betrayed each other and fought for the kingdom," he has testified. I think the next seven months will be a perfect time for you to make a comparable leap, Gemini. What's your version of Martin's turtles? And what valuable asset can you turn it into?

CANCER (June 21–July 22): The editors of Urban Dictionary provide a unique definition of the word "outside." They say it's a vast, uncomfortable place that surrounds your home. It has no ceiling or walls or carpets, and it contains annoying insects and random loud noises. There's a big yellow ball in the sky that's always moving around and changing the temperature in inconvenient ways. Even worse, the "outside" is filled with strange people who are constantly doing deranged and confusing things. Does this description match your current sense of what "outside" means, Cancerian? If so, that's okay. For now, enjoy the hell out of being inside.

LEO (July 23–Aug 22): We all go through phases when we are tempted to believe in the factuality of every hostile, judgmental, and random thought that our monkey mind generates. I am not predicting that this is such a time for you. But I do want to ask you to be extra skeptical toward your monkey mind's fabrications. Right now it's especially important that you think as coolly and objectively as possible. You can't afford to be duped by anyone's crazy talk, including your own. Be extra vigilant in your quest for the raw truth.

VIRGO (Aug 23–Sept 22): Do you know about the ancient Greek general Pyrrhus? At the Battle of Asculum in 279 BCE, his army technically defeated Roman forces, but his casualties were so substantial that he ultimately lost the war. You can and you must avoid a comparable scenario. Fighting for your cause is good only if it doesn't wreak turmoil and bewilderment. If you want to avoid an outcome in which both sides lose, you've got to engineer a result in which both sides win. Be a cagey compromiser.

LIBRA (Sept 23–Oct 22): If I could give you a birthday present, it would be a map to your future treasure. Do you know which treasure I'm referring to? Think about it as you fall asleep on the next eight nights. I'm sorry I can't simply provide you with the instructions you'd need to locate it. The cosmic powers tell me you have not yet earned that right. The second-best gift I can offer, then, will be clues about how to earn it. Clue #1. Meditate on the differences between what your ego wants and what your soul needs. #2. Ask yourself "What is the most unripe part of me?" and then devise a plan to ripen it. #3. Invite your deep mind to give you insights you haven't been brave enough to work with until now. #4. Take one medium-sized bold action every day.

SCORPIO (Oct 23–Nov 21): Galway Kinnell's poem "Middle of the Way" is about his solo trek through the snow on Oregon's Mount Gaudy. As he wanders in the wilderness, he remembers an important truth about himself: "I love the day, the sun... But I know [that] half my life belongs to the wild darkness." According to my reading of the astrological omens, Scorpio, now is a good time for you, too, to refresh your awe and reverence for the wild darkness—and to recall that half your life belongs to it. Doing so will bring you another experience Kinnell describes: "An inexplicable sense of joy, as if some happy news had been transmitted to me directly, bypassing the brain."

SAGITTARIUS (Nov 22–Dec 21): The last time I walked into a McDonald's and ordered a meal was 1984. Nothing that the restaurant chain serves up is appealing to my taste or morality. I do admire its adaptability, however. In cow-loving India, McDonald's serves only vegetarian fare that includes deep-fried cheese and potato patties. In Israel, kosher McFalafels are available. Mexicans order their McMuffins with refried beans and pico de gallo. At a McDonald's in Singapore, you can order McRice burgers. This is the type of approach I advise for you right now, Sagittarius. Adjust your offerings for your audience.

CAPRICORN (Dec 22–Jan 19): You have been flirting with your "alone at the top" reveries. I won't be surprised if one night you have a dream of riding on a Ferris wheel that malfunctions, leaving you stranded at the highest point. What's going on? Here's what I suspect: In one sense, you are zesty and farseeing. Your competence and confidence are waxing. At the same time, you may be out of touch with what's going on at ground level. Your connection to the depths is not as intimate as your relationship with the heights. The moral of the story might be to get in closer contact with your roots. Or be more attentive to your support system. Or buy new shoes and underwear.

AQUARIUS (Jan 20–Feb 18): I haven't planted a garden for years. My workload is too intense to devote enough time to that pleasure. So eight weeks ago, I was surprised when a renegade sunflower began blooming in the dirt next to my porch. How did the seed get there? Via the wind? A passing bird that dropped a potential meal? The gorgeous interloper eventually grew to a height of four feet and produced a boisterous yellow flower head. Every day I muttered a prayer of thanks for its guerrilla blessing. I predict a comparable phenomenon for you in the coming days, Aquarius.

PISCES (Feb 19–March 20): The coming days will be a favorable time to dig up what has been buried. You can, if you choose, discover hidden agendas, expose deceptions, see beneath the masks, and dissolve delusions. But it's my duty to ask you this: Is that really something you want to do? It would be fun and sexy to liberate so much trapped emotion and suppressed energy, but it could also stir up a mind-bending ruckus that propels you on a healing quest. I hope you decide to go for the gusto, but I'll understand if you prefer to play it safe. ■

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The Quiet Joy of European Foods

Half Market, Half Restaurant,
and Totally Delicious

BY ANGELA GARBES

When I walked through the door of European Foods, a combination grocery store and restaurant on Aurora near 135th Street, on a recent afternoon, nothing happened. I stood

there for about a minute, looking into the dark dining room and wondering if I was in the right place and whether, in fact, European Foods was actually open. (I was and it was.)

After a few moments, owner Gregory Gincherman emerged from behind a set of shelves stocked with Georgian wine and Polish and Latvian beers, his eyes peeking over the top of his glasses. Standing in front of the refrigerated cases holding meat products like smoked veal tongue and cured back fat (which was translated from Russian as “Superpork”), Gregory looked at me and asked warmly and simply, “You are hungry?”

I replied, “yes,” and he led me into European Foods’ restaurant, a room that was empty and dim. (The dining room lights remain off until a customer sits down to eat—an admirably practical move.) While there are just a few two-tops and one four-top, the room is actually quite big. Looking down, I realized I was standing on a dance floor; up above, the ceiling was covered in an unusual glossy red lacquer. It’s a quiet space, one that seems to be waiting for a party to happen. Turns out the restaurant doubles as a banquet room where members of the local Russian community throw parties that Gregory and his wife, Ludmila, host and cater.

The menu—filled with appetizers like “red caviar on white bread” and “her-ring under vegetable coat,” and entrées like borscht, goulash, and vareniki—specializes in home-style Russian and Slavic dishes, all cooked by Ludmila herself. She is also the restaurant’s only server. When I asked her what I should order, she minced no words: “Everything is good.” Then she said the mushroom soup is her favorite.

You should definitely order the mushroom soup (\$3.99 for a half order, which is a very generous bowl)—a deceptively plain-looking mix of barley and diced potatoes dotted with big, meaty chunks of earthy mushroom and topped with a dollop of the thickest, tangiest sour cream I’ve ever tasted. Cooked barley will never win any beauty contests, but

it possesses the wondrous ability to thicken a soup better than any other grain. And the longer it cooks, the more satisfying and silky a soup becomes.

On its own, Ludmila’s mushroom-barley soup is a long-simmered dream, but its texture is made even better by that rich sour cream—so dense and impenetrable that it refuses to melt, even as it floats on top of hot liquid.

Every meal at European Foods is served with a red plastic basket filled with slices of dense, caramel-colored rye bread that the Ginchermans order from a German bakery in Vancouver, British Columbia. It’s delicious, and made even more so when slathered with the cold, sweet butter that accompanies

savory treats you’ll find at places like Piroshky Piroshky around town. Instead, they’re fried, like savory doughnuts—airy, fluffy, and just a bit oily. They’re listed under appetizers, but one piroshki paired with a bowl of soup could fill you up for an entire afternoon.

For an entrée, look no further than the cabbage rolls (\$7.99)—squat parcels of ground pork wrapped in cabbage leaves and served in a light sweet-and-sour tomato sauce, topped with sour cream. The cabbage, which tasted more vinegary than I was expecting, held up nicely rather than falling apart, making it especially satisfying to slice through with a knife. When I asked Ludmila if she had pickled the cabbage, she gave me a firm “no,” but offered that she uses ketchup in her tomato sauce.

The pelmeni (\$6.99)—small dumplings filled with pork—are fine, but I suspect they are the same ones that you can buy frozen in bags by the front door of the market. Despite the fact that they come with sour cream, you’re better off ordering the food that Ludmila makes with her own hands.

Everything about European Foods feels sensible and practical. The Ginchermans are welcoming and kind, but they save conversation for the slow but steady stream of regulars—mostly older Russians—who have probably been shopping at the market for the more than 10 years that it’s been open. Gregory walks with them through the store, acting as a personal shopping guide to the various products from Russia, Ukraine, Poland, Romania, and other Eastern European countries, helping them find the exact tea they are looking for, or picking out bright, individually wrapped candies for them from clear plastic bins.

Last week, as I sat in the otherwise empty dining room sopping up the last bits of mushroom soup with rye bread, I found myself



EUROPEAN FOODS Where the piroshki resemble doughnuts.

it. It makes the perfect companion to soup, and also Armenian eggplant salad (\$3.99)—smoky, roasted cubes of eggplant mixed with bits of crunchy walnut and pungent diced garlic. The salad is brightened with a bit of vinegar and plenty of fresh dill and parsley.

Piroshki (\$2.49)—which come filled with either sautéed cabbage or moist, finely diced, and peppery chicken—aren’t the same baked



KELLY O

leaning back in my chair, peeking out into the market, trying to overhear the conversation between Gregory and an older woman who had come in for smoked meats. They spoke freely and animatedly in Russian, and I desperately wished I could understand what they were saying. I settled for feeling lucky that European Foods exists and that I could have just a taste of this world. ■

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PERSON OF INTEREST

Stacy Peck

musician

Stacy Peck, photographed at Crybaby Studios, with the mysteriously upright hospital gown she wears while drumming for Childbirth.

PHOTO AND QUESTIONS BY KELLY O

You have two babies now—Pony Time and Childbirth. Is one of them your favorite child?

I would say they are more like relationships than children. Pony Time is my primary partner who I'm super in love with. Childbirth is my fun fling on the side, who keeps things spicy. My bandmate Luke [Beetham] has taken to cooking us dinner at Pony Time practice, which I love. And being in Childbirth is kind of like a fun, nonstop slumber party.

You also direct music videos—what's the next one you'll make?

My next video will be for musician Corey J Brewer. I'm planning on doing a "panty-hose-on-the-head-singing-karaoke" type of thing. We'll see. They never turn out exactly how I plan, but that's the fun of it.

In Childbirth, not only are both of your bandmates in other bands—Julia Shapiro (Chastity Belt) and Bree McKenna (Tacocat)—they're both Libras. Is it hard to make music with Libras?

Julia, Bree, and also Luke in Pony Time! Every bandmate of mine is a Libra. Bree and Luke have the same birthday, even. Oh, and my girlfriend is a Libra. SO MANY LIBRAS. I'm an Aries, the polar opposite sign of Libra, so I spend a fair amount of time wrangling people and being the un-chill and uptight one. They all drive me crazy, and I love them all more than anything, so what can I do? ■





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